

# MUSICAL AMERICA



Edited by *John C. Freund*

Vol. IX. No. 12

NEW YORK, SATURDAY, JANUARY 30, 1909

\$2.00 per Year  
Ten Cents per Copy

## STRAUSS'S "ELEKTRA" BEWILDERS HEARERS

No Profound Success Made at the  
First Performance in  
Dresden

Spontaneous Enthusiasm Lacking, Although Composer Receives an Ovation—Mme. Schumann-Heink Wins a Triumph—Noted Musicians There

The long awaited operatic sensation, Richard Strauss's "Elektra," which has been much heralded throughout the world during the past year, has at last been given its first performance, in Dresden, on Monday, January 25. It is almost impossible to gather a clear account of this event from the various press dispatches, as the effect of the opera seems to have been bewildering to all hearers. Despite the enthusiastic reception of the composer, who was recalled fifteen times, a general feeling prevails that no profound success was made. The success of the opera is spoken of on the one hand as problematic; on the other hand as a "success d'estime." Spontaneous enthusiasm seems to have been lacking. The audience was a most brilliant gathering from all parts of the world, containing many noted persons. English and French were the languages most heard in the audience, half of which was composed of Americans, English, French, Italian, Spanish and Russians. At least two thousand persons were present. Among the audience were Frank Van der Stucken, Oskar Fried, Max Schillings, Heinrich Noren and Jean Nicodé.

The greatest successes seem to have been made by Schumann-Heink in the part of Clytemnestra and Frau Krull, who sang the part of Elektra, and to these the warmest and most sincere applause was given. Wittich sang the rôle of Aegistheas, and Perrin that of Orestes. Conductor Von Schuch led the immense orchestra of one hundred and twelve players, more or less, according to different reports.

As regards Strauss's music we have the most diverse accounts. Von Schuch had given out the astonishing information that the music of "Salomé" to that of "Elektra" was like a Haydn Symphony compared with the wildest moments of Wagner. The correspondent of the New York Times writes:

It is a prodigious orchestral orgy, with nothing that can be called music in the score, and makes superhuman demands upon the physical and mental powers of the singers and players charged with its interpretation. There are, nevertheless, fine dramatic effects.

The Telegraph reports that:

In fact, Wagner never produced such volumes of sound as appear in this work. Strauss got out 125 musicians to form to-night's orchestra, and to this was added the efforts of a great chorus, until at times the sound culminated in a cyclonic roar of deafening intensity.

Directly opposed to this we learn from the Tribune that "for the most part the orchestration is subdued, not in keeping with the character of the text." The Sun tells us that:

The orchestra was even more elaborately equipped than that for "Salomé." There were eight French horns, seven trumpets and eight clarinets. Many duties fell upon percussion instruments. A big drum was occasionally struck with a birch rod and a gong violently assailed by a triangle rod in order to produce what is described in the score as a terrible buzzing sound.

Strauss is reported to have said to a

(Continued on page 5.)



—Photo Copyright by Mishkin.

FLORENCIO CONSTANTINO

This Celebrated Spanish Tenor Has Distinguished Himself as a Member of the Manhattan Opera House Company—The Photograph Shows Him as "Romeo" in the Opera "Romeo and Juliet"

### "Salomé" Given on Thursday Night

The sensation of New York's operatic season, so far as performances are concerned, took place Thursday night at the Manhattan Opera House, when Oscar Hammerstein presented Richard Strauss's "Salomé." As MUSICAL AMERICA goes to press

on Thursday, a review of the performance must be left for next week's issue. The cast contained Mary Garden, Mme. Doria, M. Dalmorès, M. Dufranne, M. Valles, Mlle. Severina, M. Sellav, M. Venturini, M. Montanari, M. Daddi, M. Collin, M. de Seguro, M. Malfatti, M. Crabbe, M. de Grazia, M. Fossetta and Mlle. Tancredi.

## ITALIANS ASSAIL SEMBRICH AND EAMES

Leading Milan Paper Claims Gatti-Casazza Tried to Oust Singers  
He Regarded as Useless

Gross Insult to Reginald de Koven of the "World" for Having Declared the Artistic Taste of Milan Was Not That of New York

[Special Correspondence to MUSICAL AMERICA.]

ROME, Jan. 16, 1909.

The operatic war between Milan and New York still continues, and now not content with "glittering generalities" the Italians have begun to attack our Sembrich, the idol of the American public, whom all the best critics declare to be the greatest exponent of "bel canto" on the stage at present, whose voice, style and method are so perfect that to hear her in one of her great rôles is an artistic education.

There is a long article of two columns in the Milan *Corriere della Sera*, published January 10, concerning the state of affairs at the Metropolitan in New York.

According to this paper there are "quite a number of artists connected with the Metropolitan by virtue of their being backed by several influential millionaires among the directors, notwithstanding their artistic qualities are far from first-class. When Gatti-Casazza first came to New York he at once tried to get rid of these useless elements in the company."

Among these incompetent singers the *Corriere della Sera* includes Sembrich and Eames, and then states that these people took up the cause of Andreas Dippel and declared that they themselves were about to leave the stage of their own free will. The *Corriere* also states that "Caruso had no idea of the purport of the letter endorsing Andreas Dippel which he signed, as well as many other well-known artists."

One can scarcely credit Caruso with being such a "plate of macaroni" as this Italian paper would fain have us believe, for were he in the habit of signing his name to papers without reading them, long before this all the golden shekels won by his wonderful voice in America would have taken to themselves wings and have flown away!

Referring to Reginald de Koven, musical editor of the New York *World*, the *Corriere della Sera* says: "Notwithstanding the beastliness ('bestialità') of the *World's* criticisms of Gatti-Casazza and Toscanini, Italian art and artists are triumphant in New York."

The above attack was made on Mr. De Koven simply because in the New York *World* he reminded Messrs. Gatti-Casazza and Toscanini that the artistic taste of Milan was by no means that of New York.

When one remembers that two of our noted artists were hissed off the stage in Italy, while Chaliapine, a comparative failure in both North and South America, is a great success here, one understands better the different style demanded in the two countries, which renders the study of music in Italy doubly difficult to the American.

It is about time that Italy should learn that America has begun to judge for herself, and that she is no longer willing to pay high prices for very second-hand scenery, second-hand stage costumes and second-rate artists who, having failed at home, seek to recoup themselves in the "wilds" of America!

EMIL BRIDGES.



## Arthur Hadley, the Boston 'Cellist, Plays Brother's New Concertstück



ARTHUR HADLEY

The Boston 'Cellist, Who Has Introduced a New Composition by Henry Hadley to New York Audiences

Arthur Hadley, the well-known 'cellist of the Boston Symphony Orchestra, and a brother of Henry K. Hadley, the American composer, has had an exceptional number of engagements this season for concert and recital work.

Among the many recitals at which he has played recently are, one with Heinrich Geb-

hard, the pianist, at the residence of Frank E. James, Brookline, Mass.; one before the Musical Art Club at their morning concert in Potter Hall, Boston, and in the evening of the same day in Lynn, Mass., and on January 21 before the Thursday Musical Club in New York.

At the latter concert Mr. Hadley played a new work, a Concertstück for 'cello and orchestra, composed by his brother, Henry Hadley. This work was written last Summer, especially for Mr. Hadley, and is dedicated to him. It will shortly be published by Schirmer and will be a welcome addition to modern 'cello literature. The composition, which was given a brilliant rendition by Mr. Hadley, is a grateful bit of writing and will undoubtedly become popular as a concert piece, judging from its

reception at the first performance in New York.

On February 4 Mr. Hadley will play in Pittsfield, Mass., and on February 23 he will present the Concertstück before the American Music Society in New York.

Mr. Hadley is a great admirer of dogs, and has a large kennel of English setters. When not engaged with professional duties he takes great pleasure in training his setters for the hunting season.

## MARGARET RABOLD IN NEW YORK SONG RECITAL

Arthur Whiting, Pianist, Assists in Presentation of Program—Singer Proves Her Worth

Margaret Rabold, soprano, accompanied by Arthur Whiting, gave a recital at Mendelssohn Hall last Monday afternoon to a large and appreciative audience.

The program was:

"Gia il sole dal Gange....."	A. Scarlatti
"Se bel rio".....	Rontani
"Danza, Danza Fanciulla Gentile".....	Durante
"Lasciatemi Morire!".....	Monteverde
"Eileen's Farewell,".....	Irish folk songs
"The Stolen Heart,".....	
"Oh, the Marriage,".....	
"Wir Wandelten, Wir Zwei Zusammen".....	
"Therese".....	
"Der Schmied".....	Brahms
"Am Sonntag Morgen".....	
"O Liebliche Wangen".....	
"Meine Liebe ist Grün".....	
"An eine Aeolsharfe".....	
"Good Morning".....	Grieg
"A Lovely Evening in Summer 'Twas".....	
"Ein Schwan".....	
"Hope".....	
"When I Am Dead, My Dearest".....	Whiting
"The Sunrise Wakes the Lark to Sing".....	
"A Birthday".....	

Miss Rabold's voice is characterized by purity of tone, lyric beauty and intense dramatic quality, but not by great power. She sings with surety, clarity, expression and sympathy, and is equally pleasing in songs of brilliant character, or of emotional tenderness. As an interpreter she stands eminently high.

Her rendering of the old time melodies was notable for sweetness and delicate grace. In the Brahms group her voice came out fuller and rounder, and she aroused much enthusiasm by her dramatic fervor and intelligent presentations.

In the Grieg numbers she was especially fine, and gave his "Good Morning" with much spirit. The audience demanded an encore of "Ein Schwan."

The applause for her singing of Mr. Whiting's songs was so great as to oblige the composer to bow his thanks.

## Adela Verne Plays at Reception

A reception in honor of Adela Verne, the English pianist, was given by Mr. and Mrs. Samuel Hodgkinson, on January 22, at their residence, No. 537 Manhattan avenue, New York City. There were many distinguished guests and notable musical people present. The program was furnished by Miss Verne, Emma Hodgkinson and Albert Gerard-Thiers.

Lillian Blauvelt, the soprano, and Edith Miller, the Canadian contralto, will sing in "The Hymn of Praise" at the Mendelssohn Centenary Concert in London on February 3.

## ALBERT SPALDING'S DÉBUT IN BROOKLYN

Young American Violinist Plays Mendelssohn Concerto at Centenary Celebration

Albert Spalding, the young American violinist, made his first appearance before a Brooklyn audience as soloist at the Saturday matinee of the New York Symphony Orchestra, Walter Damrosch, conductor, in the Opera House of the Academy. It was a Mendelssohn centennial program, and Mr. Spalding immediately won the admiration of his audience by his excellent interpretation of the Mendelssohn Concerto in E minor, and was recalled many times.

Mendelssohn's "Fingal's Cave" Overture, symphony No. 3 (Scotch), and the Scherzo and Wedding March from "Midsummer Night's Dream" concluded a pleasing program. The audience was the largest the New York Symphony Orchestra matinees have attracted here so far this season.

The preliminary lecture-recital on this program was the previous afternoon by Walter Damrosch in the Music Hall of the Academy to a moderately large audience.

The Music Hall of the Academy was filled on the evening of January 21 with an audience invited to hear the first private concert of the seventh season of the Woodman Choral Club, which is named for its conductor, R. Huntington Woodman. The program was well chosen, and the chorus showed careful training. "Ashes of Roses," by Mr. Woodman, was applauded so enthusiastically that it had to be repeated.

The club was assisted by the distinguished Belgian violinist, Ovide Musin; Cornelia Marvin, contralto; Florence Brown Laskey at the piano, and Clifford Demarest at the organ. Mr. Musin delighted the audience, and was recalled many times.

"A Midsummer Night's Dream" was beautifully given by the Ben Greet players, with Mendelssohn's music played by the Russian Symphony Orchestra, Modest Altschuler, conductor, in the Opera House of the Academy, on January 21 and 22. Owing to a number of social events which occurred on the same evening, the attendance was not as large as it otherwise might have been.

Thomas A. Humason, A.M., Ph.D., of the Teachers' Training School, gave an interesting and instructive lecture-recital in the lecture hall of the Academy of Music on Friday evening, January 22. His subject was the "Music Drama, Pelléas and Mélisande," by Claude Debussy.

Carl G. Schmidt gave his third organ lecture-recital of this season in the New York Avenue Methodist Episcopal Church, January 21. The compositions played were by Guilmant, Le Maigre, Dubois and Wagner. He was assisted by Josephine Swickard, soprano, whose singing added much to the interest of the program.

E. G. D.

## Henry Eames PIANIST and TEACHER

12 Rue Leonard di Vinci, PARIS

## MARY WOOD CHASE

SUITE 680 FINE ARTS BUILDING, CHICAGO

CONCERT  
PIANISTE  
LECTURE  
RECITALS

## JOSEPHINE SWICKARD

SOPRANO  
J. E. FRANCKE  
1402 Broadway, N. Y.

## Gottschalk Lyric School

A comprehensive, well-graded Musical Education, Instrumental and Vocal, by Teachers exclusively attached to the School. Catalog mailed.

KIMBALL HALL, CHICAGO, ILL.

## THEODORE HABELMANN SCHOOL OF OPERA (Seventh Season)

ALBERT

## Mildenberg

PIANIST

136 West 77th Street. NEW YORK

## SHANNA CUMMING

VOCAL INSTRUCTION—SOLO SOPRANO  
Address: Artist Direct  
54 ST. PAUL'S PLACE, BROOKLYN  
Telephone: 727 Flatbush

MARY  
WISSEM

## DE MOSS

SOPRANO  
Res: 106 W 90th St. Phone: 3552 River  
Management: LOUDON G. CHARLTON  
Carnegie Hall, New York

## DRESDEN PHILHARMONIC ORCHESTRA

Originally Conducted by ROBERT SCHUMANN and RICHARD WAGNER.  
HERR WILLY OLSEN, Conductor

FIRST TOUR IN AMERICA

APRIL 12 TO MAY 9, 1909

Management: R. E. Johnston, St. James Bldg., Broadway & 26th St., New York.

NOTE: Mrs. Nordica, Mrs. Jonell, Mrs. Langendorff, Mrs. Macdonald, Mrs. Bouton, Germaine Schnitzer, Baltimore, Spaulding, Petaschnoff, Franklin Lawson, Frederick Hastings, Edwin Lockhart, Edouard Balthier, Avery Belver, will appear as soloists with this orchestra.

## DRESDEN, GERMANY

Orchestra Consists of 65 Eminent Musicians.  
VICTOR I. CLARKE, Associate Conductor



## PEABODY CONSERVATORY OF MUSIC OF BALTIMORE

HAROLD RANDOLPH, Director

Staff of 57 Eminent European and American Masters, including  
Otis B. Boiss, W. Ed. Heimendahl, Harold Phillips  
Howard Brookway, J. C. Van Hulsteyn, Pietro Minetti,  
Louis Bachner, Ernest Hutcheson, Emmanuel Wad,  
Bart Wirtz

Scholarships, Diplomas, Teacher's Certificates.  
Catalogue of Courses, Grades, Terms, etc., mailed on request.

## LATEST SONGS BY HELENA BINGHAM

"Love the Rover," sung by David Bispham. "Of What Is My Heart Singing," brilliant concert waltz, used by Mrs. Ragna Linde. "Life With You," "Jes Ye Wait," "Sunset and Evening Star," "Drifting." For sale at all music stores or of the publishers.

ILLINOIS MUSIC CO., 6119 GREENWOOD AVENUE, CHICAGO.

## ERNEST CARTER Composer-Director

Formerly Lecturer on Music at Princeton University  
The Alpine, 55 West 33d Street  
Tel. 6120-18th St. NEW YORK





**ERNEST T. CARTER**  
Composer, Lecturer and Conductor

"I thoroughly believe that there is a future for American music. As I look back over the last ten years, I can see that there has been a great growth in American musical patriotism, the pride for the 'home product.' We are beginning to see that we can never have our own characteristic music unless we show some pride in the work of our own composers, and we are also beginning to realize that the work of the American composer is better than we thought."

Thus did Ernest T. Carter—composer, conductor and lecturer on musical subjects

## "The Opportunity to Have His Works Performed Will Remove the Last Hindrance in the Way of the American Composer"

Ernest T. Carter, Who Has Written a Grand Opera, Discusses the Practical and the Ideal Sides of His Work—Believes the Native Musician Is Now Coming Into His Own.

by the pupils of a preparatory school. "This proved to me that I was never intended for the law," Mr. Carter explained. "While I do not want to pose as a wonderful musician or a phenomenal score reader, or anything of that sort, it was forced upon me, by my California experience, that my true vocation was music. The upshot was that I went abroad, studied with various teachers, was organist of the American Church in Berlin, made my debut as a composer under the direction of Dr. Karl Muck, and finally returned to America."

"Here my first disappointment awaited me. I had been offered the position of director of music at Princeton University, and had accepted, expecting, like MacDowell, that I could build up a school of music that would represent the best in the culture of the art. The plan failed, however, because of the remoteness of Princeton from the great musical centers, and I returned to New York after two years of practically wasted effort."

"These years were not entirely wasted, however, for I had learned much through the effort to teach others. One of my old German teachers, Freudenberg, who was one of those old Romans who believed in hard work and lots of it, and who had held my nose to the grindstone of vocal counterpoint for two long years, had said to me, in parting: 'Remember, Carter, you can only learn by practice, by actual experience, and what the teacher gives you is but the foundation upon which to build.'"

"This I found true, and it was not until I had begun teaching that I began to assimilate what I had learned during my student days."

"The following years were productive ones for me, for I wrote many things, some that were published, some that were not, and began my opera."

"The scene is laid in Santa Barbara,

"Abroad, the audiences understand the language and, in addition, almost universally prepare for a new work by reading the book. I do not suppose that there were twenty persons in the Metropolitan audience the other night who had read the book. Abroad, a moderately good book, a moderately good painting, a play or an opera, good but not superlatively great, will enjoy popular favor for a long time, but here

the value of his works, at least for the purpose of allowing him to view them in a correct perspective."

"But, then, even after the composer has heard his works and has found them good, he must not expect to sell them all. Why should our publishers buy string quartets and symphonies that will not sell and that will prove a source of loss to them? Would you, if you were a business man, enter into



**OLD SPANISH MISSION IN SANTA BARBARA**

The Scene of Mr. Carter's Opera Is Laid About This Picturesque Structure



**MR. CARTER'S "LITTLE INDIANS" ON A VACATION FROLIC**

—express his confidence in the great national work that is now engaging the attention of thinking men and women throughout the country when I talked with him in his New York studio the other day.

Though he had always desired to be a musician, and had been actively engaged in musical work of various kinds, in deference to the wishes of his family, after his graduation from Princeton, he studied law, was admitted to the bar, and practiced in New York. Failing health sent him to California where, in lieu of other occupations, he taught (as he himself says) voice, piano, organ, cornet and all brass instruments; harmony, theory, composition—everything, in fact, that could be demanded

Cal., and the surrounding country, especially the old Mission with its cloisters and fountain, plays an important part in creating the necessary 'atmosphere.' The style of the opera will be romantic-comic and the whole work will be light in character, say something like the 'Bohemian Girl.' I am writing the book as well as the music, because I could find no satisfactory librettist."

"By the way, speaking of libretti, have you read the book to 'Tiefland'? It is wonderful and is full of the most subtle points. As I sat in the audience at the premiere of the opera I could not help seeing that it was practically a failure in America. And there are reasons for it."

we must have nothing but the greatest. Unless an opera comes to us after having made a most unequivocal success we will have nothing to do with it. That, I think, is a mistake."

"Do you expect to have any trouble in getting your opera accepted for performance?"

"Frankly, I don't know. I think that the opera situation has cleared materially in this country in the last few years, and that prospects are becoming brighter and brighter. I can remember when Maurice Grau, then at the Metropolitan, told a friend of mine who had sent in a score for examination, 'My friend, I'm not even going to look at it, it would be a waste of time. Even if your opera were better than any of Wagner's, it could never be performed here, for it wouldn't draw the people!' Happily, those days are past, and with the many operatic plans and projects so well under way the composer of an American opera stands some chance."

"The chance to get an opera performed will remove the last hindrance to the development of the American musician. What is the use of writing a composition if you are never to hear it performed? I remember that when I belonged to the MSS. Society, that if I knew a movement of my string quartet was to be played on a certain date, it was ready, but if there was no prospect of hearing it for five years, why, it wasn't finished for five years. What the American composer needs is the opportunity to hear his works performed. Frequently, a work so heard develops weak points and thus the composer is enabled to correct them before submitting it, or following works, to the publisher. I, myself, have had such experiences and have been convinced of the necessity of giving the American composer a hearing, if not for

a contract that would lose money for you? I wouldn't! Sell songs, or smaller compositions to the publishers until your reputation is established and then, if you must, attempt the larger works. It is better to gradually build up a reputation for good honest musical work in the smaller forms than to stake everything on one impossible composition. My advice to the young composer is to study and work, to write up to the best that is in him, but at the same time to use common sense in his efforts to sell works to the publishers."

And then the conversation drifted into more personal lines and he showed me pictures of the scenes around Santa Barbara, where the story of his opera is laid, pictures of his Summer home in Stamford, of the camp in the Adirondacks with his three children and some of their playmates dressed as Indians, and a score of other views illustrative of the life of a man interested in his work and an ardent musician, but equally devoted to his family and content in his home life."

And here is his parting message to me: "There are two kinds of patriotism. One is quick to recognize a good thing and sticks to it in and out of season, through adversity as well as prosperity; the other kind waits until the battle has been won, and then 'jumps into the band-wagon!' This country is now beginning to 'get into the band-wagon.' It is only just to say to you, now, that one of the greatest factors in the arousing of a real pride in American music has been MUSICAL AMERICA. Through its generous endorsement of our own musicians, and its ready words of encouragement, MUSICAL AMERICA has been, and is, in the vanguard of the movement to recognize and reward the American musician, whether he be composer or performer."

A. L. J.

**MASON & HAMLIN**  
PIANO

**KATHARINE GOODSON**

**THIRD AMERICAN TOUR 1908-09**  
LOUDON CHARLTON, Manager  
Carnegie Hall, New York City



**THE TONE-POET**  
**HEINRICH GEBHARD**  
PIANIST

DATES NOW BOOKING

Business communications should be addressed to

**Mason & Hamlin Co. BOSTON**



**GABRILOWITSCH**

FOURTH AMERICAN TOURNEE, 1908-09

Management

**LOUDON CHARLTON**

CARNEGIE HALL

NEW YORK CITY

The Mason & Hamlin Piano



## "DIE MEISTERSINGER" BRILLIANTLY GIVEN

Carl Jörn Makes His Début at the  
Metropolitan—Destinn  
Sings "Eva"

### WEEK AT THE METROPOLITAN

Wednesday, Jan. 20—"Rigoletto": Mmes. Alda, Homer; MM. Bonci, Amato, Didur.  
Thursday, Jan. 21—"Le Nozze di Figaro": Mmes. Eames, Farrar, Sembrich, Mattfeld, L'Huillier, Sparkes, Snelling; MM. Scotti, Didur, Paterna, Reiss, Ananian, Tecchi.  
Friday, Jan. 22—"Die Meistersinger": Mmes. Destinn, Homer; MM. Jörn, Feinhals, Goritz, Blass, Mühlmann, Bayer, Delevary, Sündermann, Koch, Schubert, Triebner, Lötsch, Waterous, Reiss, Ananian.  
Saturday, Jan. 23—"La Traviata": Mmes. Sembrich; MM. Caruso, Amato. Evening—"Götterdämmerung": Mmes. Fremstad, Homer, Fornia, Flahaut, Kaschowska, Sparkes; MM. Burgstaller, Hinckley, Mühlmann.  
Monday, Jan. 25—"Carmen": Mmes. Gay, Rappold, Fornia, Niessen-Stone; MM. Caruso, Noté, Bégue, Cibelli, Bodá, Paterna.  
Wednesday, Jan. 27—"Die Meistersinger."

The revival on Friday evening of Wagner's thoroughly German comic opera, "Die Meistersinger," with a brand-new *Walther* was the feature of the week at the Metropolitan Opera House.

Carl Jörn, who sang the part of this "hero," is the latest acquisition to the Metropolitan forces. He has a voice of little power, but fresh and lyrical, and his technique is better than that of the average German singer who comes to our shores. Although he gave no evidence of great histrionic talent, his presentation was intelligent and established itself in public favor.

Destinn made her first appearance as *Eva*, and once more contributed to this season's Metropolitan successes. Her characterization was notable for carefulness and dramatic intensity. Her best work was in Act III.

Feinhals as *Sachs*, showed a clear conception of the rôle, and sang admirably. Hinckley made a good *Pogner*, although his singing was marred at times by a lack of steadiness. The rest of the cast repeated well-known interpretations of the same parts. The chorus was in fine form, and sang with preciseness of attack and sonority.

Hertz conducted, and received many recalls for his prominent part in a spirited performance.

This production of one of the greatest operas ever written was remarkable for perfection of ensemble, and for a marked improvement over the performances usually given here. With the recent presentations of "Le Nozze di Figaro" it indicates a long stride in the direction of highly artistic operatic conditions. The audience was one of the largest of the season.

### ARE YOU TRYING TO ARRANGE AN AMERICAN PROGRAM?

One that is of the highest quality at every point, that shows American composers at their best; that is full of originality, imagination, beauty; that avoids triviality and sentimentality as it would avoid the plague; that contains some works distinctly characteristic of America? Why not try the following

#### PROGRAM

PIANO.—Nocturn; Impromptu; Noble Kreider. Intermezzo; Carillon; A Legend; Arne Oldberg.

SONGS FOR BARITONE.—Drake's Drum; Arthur Farwell. Take, O Take Those Lips Away; Is She Not Pure Gold; John Beach. Sea Dirge; Frederic Ayres. Pirate Song; Henry Gilbert.

PIANO.—Negro Episode; Henry Gilbert. Impressions of the Wa-Wan Ceremony; a. Nearing the Village; b. Song of Approach; c. Song of Peace; d. Choral; Navajo War Dance; Arthur Farwell.

SONGS FOR SOPRANO.—Salambo's Invocation to Tanith; Faery Song; Henry Gilbert. Zunian Lullaby; Sunrise Call of the Zuni; Carlos Troyer. Where the Bee Sucks; Frederic Ayres. Israel; Edgar Stillman Kelley.

Other American programs arranged on request. The Wa-Wan Press selects carefully from the works of many American composers. The above works are selected carefully from the Wa-Wan Press. All works sent on approval. Catalogues for all.

THE WA-WAN PRESS  
NEWTON CENTER, MASS.

On Wednesday evening a small audience heard a polyglot "Rigoletto." It was Amato's turn to be "indisposed" and his place was taken by Noté, who having no knowledge of the Italian text, sang in French.

It was his first appearance in the part, and though he presented it with intelligence, vigor and clear enunciation, there was neither individuality nor emotion in his rendition.

Alda's first attempt here as *Gilda* did not convince the hearer that she is a useful addition to the New York operatic stellar system. Bonci *et al.* gave again their accustomed characterization of the rôles which fell to their lot. Spetrino conducted.

"Le Nozze di Figaro" on Thursday night drew another great audience, all the more remarkable because the Thursday subscription list is the smallest of the week. The cast, which was the same as last week, made its last appearance in this opera, and again gave their vocally and dramatically artistic representations. Mahler was as before the all-sufficient pilot.

Saturday saw Sembrich's last appearance as *Violetta* in "La Traviata." Supported by an excellent cast, all the principals in which had been heard and seen in the same rôles, she and the others repeated their fine work in spite of the poor conducting of Spetrino.

Another Toscanini "Götterdämmerung" was the order of the evening with no new features in the performance. The audience was large, brilliant and enthusiastic.

Monday evening another audience, great numerically and socially, attended a repetition of "Carmen." Gay's *Carmen*, although it revealed no changes from her previous presentation, evidently pleased the house. Caruso gave no more satisfaction as *Don José* than before. Noté's singing of the *Toreador* was again energetic and clear in enunciation. The small parts, except *Zuniga* (Bégue), were indifferently filled. Toscanini's splendid conducting contributed much to the success of the performance.

For Wednesday evening "Die Meistersinger" was announced.

### Jules Jordan's New Opera

Jules Jordan, the well-known Providence, R. I., musician and composer, is receiving congratulations from his many friends on the success of his one-act nautical opera, "The Buccaneers," which had its first performance on January 4, at Keith's Theater, in Providence. Local critics and audiences, judging from press reports, have given unmistakable evidence of appreciating Mr. Jordan's latest work and it is generally believed that the opera is worthy of a more dignified presentation than that afforded by the vaudeville stage.

### Miss Farrar at Brooklyn Musicale

Geraldine Farrar and Albany Ritchie, the young English violinist, were the artists at a musicale given by Mr. and Mrs. Jonathan Bulkley, on the Heights, Brooklyn. The accompanist was Harry M. Gilbert. Miss Farrar sang numbers by Massenet, MacDowell, Chadwick, Bemberg, Strauss, Loewe, Hahn, Arne, Rogers, Wolff and Tosti, and Mr. Ritchie played the Vieuxtemps D Minor Concerto and compositions by Sinding, Halir, d'Ambrosio and Zarzycki.

### "I Pagliacci" Sans Trimmings

"I Pagliacci" in sheath gowns and evening suits, with full chorus and orchestra, and sans scenery, was the feature of the concert at the Manhattan Opera House last Sunday evening. Agostinelli, Taccani, Sammarco, Crabbé and Venturini took part. Sammarco's reading of the "Prolog," as usual, aroused enthusiastic applause.

The rest of the program consisted of solos by Labia, Zeppilli, Glibert, Vallés, and several numbers by the orchestra.

The Oratorio Society of Montclair, N. J., scored a great success on Thursday evening, January 21, at the First Congregational Church, presenting Sir Edward Elgar's "King Olaf," and receiving great praise for the rendition. The soloists were Caroline Mihr-Hardy, soprano; Cecil James, tenor, and Eric Goodwin, bass. Mark Andrews conducted.

An interesting series of recitals will be given at St. Mary's Protestant Episcopal Church, Baltimore, commencing January 31, when Gaul's "Holy City" will be given by the church choir. Organ recitals will follow by Frederick D. Weaver, W. C. Armacost and J. Norris Hering. The choir will give several other works in the near future.

## CAVALIERI'S DEBUT AT THE MANHATTAN

Former Metropolitan Star Has an  
Enthusiastic Reception in  
Puccini's "Tosca"

### WEEK AT THE MANHATTAN

Wednesday, Jan. 20—"La Traviata": Mmes. Tetrizzini, Koelling, Severina; MM. Taccani, Sammarco.  
Friday, Jan. 22—"Thais": Mmes. Garden, Tentrini, Ponzano; MM. Renaud, Vallés, Vieuille.  
Saturday, Jan. 23—"Carmen": Mmes. Gerville-Réache, Zeppilli, Trentini, Ponzano, Malinverni; MM. Constantino, Crabbé, Glibert. Evening—"Pelléas et Mélisande": Mmes. Garden, Gerville-Réache, Trentini; MM. Dalmore, Dufrenoy, Vieuille, Crabbé.  
Monday, Jan. 25—"La Tosca": Mmes. Cavalieri, MM. Zenatello, Sammarco, Glibert.  
Wednesday, Jan. 27—"Otello": Mmes. Labia, Doria; MM. Zenatello, Sammarco, Venturini, Montanari, de Segurula, Crabbé, Zuro.

Lina Cavalieri's début was the feature of the past week at the Manhattan Opera House, barring, of course, the "Salomé" première on Thursday night. The former Metropolitan diva made her Thirty-fourth street début in "Tosca"—not "Thais," thanks to Mary Garden, who considers herself sole interpreter in America of certain modern French parts.

The applause which greeted Cavalieri throughout the evening was tremendous, and the curtain calls with which the audience (a small one, *en passant*) awarded her efforts, should have delighted the prima donna.

Cavalieri's performance never warranted this enthusiasm. She sang energetically and with correct intonation, but her voice is too small for a theater of the proportions of the Manhattan. Her acting, highly emotional and dramatic, especially at the close of the second act, made a deep impression on the audience. Zenatello's *Cavaradossi* and Sammarco's *Scarpia* were, as usual, satisfactory. Glibert, perfect artist that he is, as ever gave an excellent characterization of a small part. Campanini conducted. Gossip had it that Tetrizzini assisted in "making-up" Cavalieri.

During the first act an accident occurred which upset the gravity of the scene. As Cavalieri sang a top note she rushed up a flight of steps which suddenly collapsed, and the singer, with a frightened look, landed on the stage—on her feet. It took some seconds, during which she continued singing, to extricate herself from the debris, while Zenatello giggled *fortissimo*.

Saturday afternoon Constantino made his first appearance as *Don José* in "Carmen." As usual his vocal interpretation came in for enthusiastic applause.

Gerville-Réache, as *Carmen*, also made her bow in a new part in New York. Her characterization brought to the surface the hoydenish side of the gypsy cigarette-maker rather than the more attractive qualities. Altogether it was interesting and satisfactory.

Crabbé's *Escamillo* aroused great applause and obliged him to repeat the hackneyed *Toreador* song.

The other parts were capably filled. Charlier conducted. The stage settings were excellent and abounding in local color.

The dove of peace flew into the Manhattan, declaring that her warfare was over and that Oscar's aviary having agreed in harmony to dwell, "Our Mary" would appear Friday evening of last week in "Thais."

Enough has been written about the performances of the familiar cast, therefore suffice it to say that they repeated their successful and admirable impersonations. The house was large and enthusiastic.

"Pelléas et Mélisande," with the regular cast, was produced on Saturday evening, and was, as usual, excellently presented to a large audience. Gerville-Réache, who had sung *Carmen* in the afternoon, was the *Genevieve*, and made a record for endurance tests.

Thus endeth the sensational element of this week's tale, and we return to Wednesday, January 23, when "La Traviata," with Tetrizzini, Taccani and Sammarco in the principal parts, was repeated.

The audience was good-sized and filled

with enthusiasm, which found expression in frequent hand-clapping.

For Wednesday a Labia "Otello" was the scheduled attraction.

### Wüllner Again in Chicago

CHICAGO, Jan. 25.—The fourth recital of Dr. Ludwig Wüllner in Music Hall last Thursday justified the anticipation of Impresario Neumann, as the auditorium was crowded, every seat having been sold far in advance of the concert. Dr. Wüllner's repertoire embraces seven hundred works, so that he is never at a loss for a program of absorbing interest, and this one proved no exception to the rule he has advanced in Chicago. The sale is already heavy for the fifth appearance of Dr. Wüllner in Orchestra Hall, under the same auspices on Sunday afternoon, March 7.

C. E. N.

### Posthumous Concerto Played

After a recital by the pupils of Gustav L. Becker and Mme. Harriet Barkley, at the former's studio, No. 11 West Forty-second street, on January 23, Mrs. Robert Goldbeck, with Mr. Becker at the second piano, played the concerto in D minor written by the late Robert Goldbeck. The audience, which was large, manifested much interest in the work and applauded enthusiastically. The pupils who assisted in an unusually well-rendered students' program were Mrs. Nina Hall Yeager, Malvina A. Herr and Rita B. Smith. Mme. Barkley sang an aria from "Carmen" and a group of Schumann *lieder*.

### Morse Pupils Give Boston Recital

Boston, Jan. 25.—Pupils of Frank E. Morse gave a Mozart evening at his Steinert Hall studios Wednesday evening last week. The recital was one of the most interesting of the various musicales given at the Morse studios this season.

Miss Doherty read an interesting paper about Mozart and songs and duets were sung by the Misses Keedy and Dougall, Mrs. Smith and Mr. LeBar. The Misses Dix and Finney, pupils of Grace Wilbur, played piano selections.

D. L. L.

### Elman Scores at Chicago Recital

CHICAGO, Jan. 25.—Mischa Elman, the distinguished violinist, who gave his first recital in this city yesterday afternoon, aroused his audience to a high pitch of enthusiasm. Lalo's "Symphony Espagnole," the Andante from Bach's Third Sonata, Handel's Sonata in E major, a Beethoven minuet and other familiar items of his repertoire delighted Chicagoans, who applauded hysterically.

Isaac Kay Mayers, of Pittsburg, sang the bass solos in the "Messiah" with the Mendelssohn Club of McKeesport, Pa., on January 21. Mr. Mayers, who is a member of the Mozart Club, the Haydn Trio, the Mendelssohn Male Chorus and the Bel Canto Quartet, of Pittsburg, has just been re-engaged as bass soloist at the Second Presbyterian Church.

The Laurier Musical Club, which met at the residence of Emma Williams, Brooklyn, January 20, had as its guest of honor W. H. Neidlinger, the composer. Those who assisted in the program were Emil Dillmann, pianist; Lela Parr, contralto; Aubrey Sayre, tenor; Pearl Ellis, accompanist.

A song recital by Anton van Rooy, with Rudolph Ganz as accompanist, was one of the month's attractions in Berlin.

### CONCERT ANNOUNCEMENTS



### PEOPLE'S SYMPHONY CONCERTS

F. X. ARENS, Musical Director

Single Tickets, 75c, 50c, 35c, 25c and 15c.

THIRD ORCHESTRAL CONCERT, CARNegie.

JAN. 22, 8.15 P. M. Soloist: MISS LAURA COMBS.

1. WEBER Overture, "Freischütz." 2. WEBER, Aria from "Der Freischütz." "Wie nahe mir der Schlummer."

3. BEETHOVEN, Symphony No. IV Op. 60. 4. BACH, Air, D-minor Suite, string orchestra. 5. SIBELIUS (by request), "Finlandia." Symphonic Poem.

Office of Society, 32 Union Square: A. Lenale, Mgr.

### HERMANN KLEIN'S SUNDAY POPULAR CONCERTS

SOLOISTS SUNDAY, JANUARY 31

Mrs. Mary Hissom De Moss

Berrick Von Nordon Ethel Newcomb, (Piano)

Olive Mead Quartet Wm. C. Carl's Choir

AT THE GERMAN THEATRE

Madison Avenue and 59th Street

Every Sunday Afternoon at 3

For Subscription Address J. M. PRIAULX,

c. o. Ditson & Co East 34th Street

Orchestra, \$1.00, \$1.50; Balcony, 75c.; Gallery, 50c.

## SEASON BLOOMFIELD ZEISLER 1908-1909

Personal Address 5749 Woodlawn Avenue, Chicago For all Particulars, Terms, Dates Etc., address HENRY WOLFSOHN 131 E. 17th St New York



## GERMAINE SCHNITZER PLAYS IN BALTIMORE

Peabody Conservatory Has Students'  
Recitals—Boston Musician  
Gives Lecture

BALTIMORE, Jan. 25.—Germaine Schnitzer, pianist, and Bart Wirtz, 'cellist, gave a recital at the Peabody Conservatory Friday afternoon. Both artists received generous applause and numerous recalls, and responded with encores. Clara Ascherfeld was the accompanist.

Frederick W. Bancroft, of Boston, entertained a large audience at the Arundell Club Saturday afternoon with an interesting song recital and lecture on "Irish Songs and Song Writers."

A splendid concert was given by the Students' Orchestra of the Peabody Conservatory of Music Thursday afternoon in the Conservatory Hall, under the direction of Harold Randolph. The entire program was ably rendered and displayed the thorough training received. The soloist was Paul Wells, who played successfully the Liszt Concerto in E flat.

An enjoyable song recital was given by Mrs. Clifton F. Davis, mezzo-soprano, assisted by Mr. Davis as accompanist at her studio, No. 211 West Madison street, Tuesday evening. W. J. R.

## EMILIO DE GOGORZA IN NEW YORK RECITAL

Baritone, Assisted by Harry C. Whittemore, Entertains in Mendelssohn Hall, New York

Emilio de Gogorza, the popular and successful baritone, assisted by Harry C. Whittemore, pianist, gave a recital last Tuesday afternoon at Mendelssohn Hall.

Mr. de Gogorza has a light voice of agreeable quality, which he uses with expression and sympathy, and is especially pleasing in songs of emotional or dramatic quality. His phrasing, method and technique are admirable.

On Tuesday he was most delightful in the aria from "Iphigénie en Tauride" and Paladil's "Suzanne"; the latter drew forth the greatest applause of the afternoon. The song, "Where'er You Walk," was taken at an unusually rapid tempo.

He was admirably accompanied by Mr. Whittemore, who also played several piano compositions during the recital.

Mr. Whittemore has an excellent technique. His style is clear, easy and graceful, well adapted to the showy music which he selected to display his musicianship.

The audience was large, friendly and generous with applause.

Mr. de Gogorza followed the up-to-date fashion of opening his concert with some old-time arias, followed by a group of *Lieder*, then a sprinkling of modern songs from several lands, and closing with a few American contributions.

The program follows:  
"Come Raggio di Sol" (Caldara); "Where'er You Walk" (Handel); Air de Thos from "Iphigénie en Tauride" (Gluck); "Mondnacht" (Schumann); "Lückruf" (Ruckauf); "Feldesamkeit" (Brahms); "Lenz" (Hildach); Mr. de Gogorza; Bacarolle (Philipp); "Etude de Concert" (Fogues); Mr. Whittemore; "Le Mariage des Roses" (Franck); "Suzanne" (Paladil); "Le Plongeur" (Widor); "En Calésa"; "Cantodel Presidio"; "El Coloso" (Alvarez); Mr. de Gogorza; "Romance sans Paroles" Opus 17-3 (Fauré); "Caprice Espagnole" (Moszkowski); Mr. Whittemore; "Requiem" (Homer); "A Dream" (Brockway); "The Lark Now Leaves Its Wat'ry Nest" (Parker); Mr. de Gogorza.

## American Soprano's Success in London

LONDON, Jan. 25.—Mrs. Rachel Frease Green, the American soprano, gave a charming interpretation of *Eva* in "Die Meistersinger" at Covent Garden to-night. This was the first time the opera was given in English, and it attracted a notable audience. While her voice was remarkable more for its sweetness than volume, the singer looked thoroughly girlish, and, as the *Standard* remarks, "the call of Spring was in her heart even as its note was echoed in her voice."

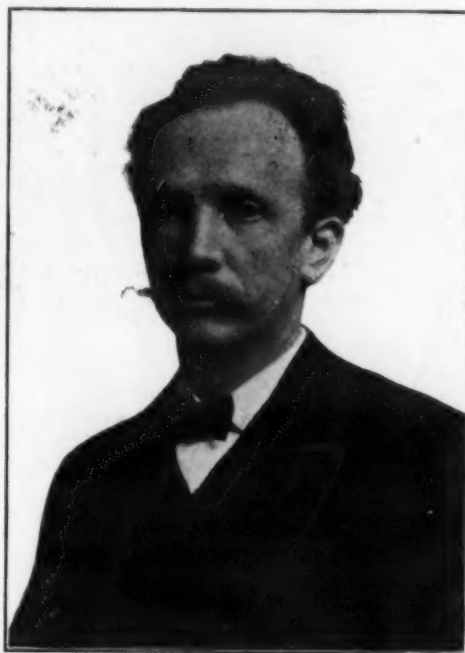
## John Barnes Wells Sings in Utica

UTICA, N. Y., Jan. 25.—John Barnes Wells, tenor, assisted by Alexander Russell, pianist, appeared in recital here on January 22. Mr. Wells possesses a lyric tenor of pleasant and sympathetic quality, and sings with taste and musicianship. His enunciation is especially to be commended. Both Mr. Wells and Mr. Russell were recalled with frequency, and were compelled to add several numbers to the original program. The large audience was thoroughly pleased, if applause be a criterion.

## PRINCIPAL FIGURES IN THE PREMIÈRE OF "ELEKTRA"



Mme. Schumann-Heink, Who Sang  
"Clytemnestra"



Dr. Richard Strauss, the Composer of  
the Opera

## STRAUSS'S "ELEKTRA" BEWILDERS HEARERS

(Continued from page 1.)

World reporter, just before the performance:

"I am full of hope, for I believe I have created a great work, in which I have obtained orchestral colors never hitherto produced. I believe my fame will stand or fall with 'Elektra.' Everything of art I possess is in it. I am amazed myself at the effects. Perhaps 'Elektra' is in advance of the age. Time will tell. But men whose opinion I value are deeply impressed. The Dresden orchestra has done wonders. It furnishes an example for the world."

The libretto follows closely Hugo von Hofmannsthal's revolting tragedy almost as closely as "Salomé" follows Oscar Wilde's play. It is said, however, to be unredeemed by the finer poetic quality of the Wilde play, and to be based wholly upon the passion of revenge. The story deals with the Trojan War. Elektra was the daughter of Agamemnon and Clytemnestra. During the King's absence in the war against Troy his wife, Clytemnestra, bestowed her favors on Aegisthus, and with her paramour murdered Agamemnon on his return from the Trojan War. Elektra and her brother Orestes in return killed both their mother and Aegisthus.

With a score so complicated and full of new effects, it is well nigh impossible even for a trained musician to get at the first hearing a perfectly clear idea of the composer's intention. Reports from many sources will necessarily be very contradic-

tory, and it will probably be some time before an adequate idea can be given of this work, which is undoubtedly the most extraordinary operatic achievement since Wagner's "Parsifal," or of the true degree of its success at its first hearing.

It is reported, but not yet confirmed, that Oscar Hammerstein has paid, for the American rights to the opera, \$5,000 cash, and has guaranteed royalties of \$18,000 for thirty performances, and beyond this has paid \$6,000 for the rights for reproducing the music. Strauss's local publisher has already paid \$27,500 for the music.

## Frau Krull, Who Sang "Elektra"

tory, and it will probably be some time before an adequate idea can be given of this work, which is undoubtedly the most extraordinary operatic achievement since Wagner's "Parsifal," or of the true degree of its success at its first hearing.

It is reported, but not yet confirmed, that Oscar Hammerstein has paid, for the American rights to the opera, \$5,000 cash, and has guaranteed royalties of \$18,000 for thirty performances, and beyond this has paid \$6,000 for the rights for reproducing the music. Strauss's local publisher has already paid \$27,500 for the music.

## Paderewski and Burrian Arrive

Ignace Jan Paderewski, who is about to start upon a concert tour throughout the United States, arrived Tuesday on the North German Lloyd liner *Kaiser Wilhelm der Grosse*. Another passenger on the same steamer was Karl Burrian, who comes to fill an engagement at the Metropolitan Opera House. Mr. Burrian will make his first appearance on Friday evening of next week in "Tannhäuser."

"It is more as a composer than as a pianist that I come to America this time," said Mr. Paderewski. "I have just finished the symphony which is going to be produced by the Boston Symphony Orchestra—it is a sort of symphonic poem—and that is mainly what has brought me over here. I shall not play in many concerts, not more than thirty or thirty-five, at most, and those mostly with the Boston Symphony Orchestra or other similar organizations."

## Miss Grant's "Salomé" Recital

Miss Amy Grant read selections from Oscar Wilde's "Salomé" Sunday afternoon in the Berkeley Theater, with a piano accompaniment by Bruno Huhn, who played as much of Mr. Strauss's music as could be used effectively. Miss Grant's reading was marked by sincerity and no little elocutionary skill. Whether or not Wilde's tragedy in this shape makes a pleasant or profitable entertainment, the audience seemed to find it interesting, and Miss Grant was recalled a number of times at the end of the recital. Mr. Huhn's work at the piano was admirably done.

## PARIS OPERA HEADS RESIGN THIS WEEK

Such Is Report from "Musical  
America's" Correspondent—  
Carré to Succeed Them?

PARIS, Jan. 15.—It seems that the immediate troubles of the Paris Opéra are about to end. The secret is out, although until to-day it has been guarded from the newspapers, that Messager and his coworker, Broussan, are to leave the end of this month. Who will be the new director, or directors, is the present speculation of the public. There is a frank preference among musicians throughout the city for Gaillard, who held the post alone for twenty years, until the accession, less than a year ago, of the present incumbents, having been reappointed by the minister three times. There is an interesting bit of political farce behind the dethronement of Gaillard, that is never publicly alluded to in Paris on account of the importance of the "leading man," who happens to be no other than Georges Clémenceau, the present minister.

It all happened about twenty years ago when Rose Carron was the bright particular star at the opéra and Clémenceau was a mere young deputy. Carron had been drawing a salary of 90,000 francs a year until the advent of Gaillard as director—Gaillard, who was the soul of thrift. The singer's salary was reduced to 50,000 a year, whereupon she became peevish and went to Deputy G. Clémenceau to beg for his interposition on her behalf. It was not difficult to obtain promise of his support from the gallant politician. He called upon Gaillard, who did not receive his visitor with a humble spirit. Indeed, it is alleged that he handed the young Clémenceau bodily outside the door, and that, without any great gentleness, Clémenceau had time to swear vengeance, however, and furthermore he had time to taste it and is still enjoying the flavor.

Twenty years after this little comedy, Clémenceau, as minister of France, occupied himself with the appointments at the Opéra. Gaillard was dropped from the list and his place was filled by Messager and Broussan. Notwithstanding his indiscretion of twenty years ago, however, the fact remains that no director in the remembrance of the present generation has filled the position more successfully in all respects than did Monsieur Gaillard, whose removal is still sincerely regretted by musicians and public.

The *Journal* announces this morning that Director Carré, of the Opéra Comique, has been in conference with Clémenceau and that he is the probable successor of Messager and Broussan. It is said that Mme. Marguerite Carré has been studying for some time the heavier rôles of opera in anticipation of her husband's, and consequently her own transference. It is rumored that the Isola brothers, of the Theatre Lyrique, will be appointed as directors of the Opéra Comique in Carré's place.

The "Bacchus" of Catulle Mendès and Massenet, which was to have had its premier in March, has been postponed until October, and has given its place to "Salomé," with Mary Garden in the title rôle.

There will be a big Beethoven festival at the Opéra on January 28. Pugno will play the piano part of the *Fantasie* with chorus. Colonne will conduct the Pastoral Symphony and Chevillard will conduct the violin concerto with Thibaud as soloist. LOUISE LLEWELLYN.

## Mme. Ogden Crane's Musicales

A large audience attended the musicale at Mme. Ogden Crane's Studio in Carnegie Hall, New York, on Saturday evening, January 23, at which her recently organized ladies' quartet, known as "The Scotch Lassies," made its first public appearance, as did the new women's chorus, called "The Ogden Crane Choral Society."

Solo numbers were rendered by the following pupils: Wilda Bennett, Helen Dickson, Loretta Donihee, Emma Ebert, Lottie Goodman, Addie McDonald, Frank Malone, Louise Pottle, Mme. Wilkins, Nanette Wiloughby and Mme. Ogden Crane. Mme. Wilkins played Liszt's second Hungarian Rhapsodie, and Mrs. Rogers, a member of the Choral Society, gave two numbers in elocution. The entire program was most satisfactorily rendered.

Lucine Finch and Ruth Sawyer will give an entertainment of Plantation songs and stories and old Irish lyrics at the Horace Mann School, February 9, for the benefit of the Round Table.

## Sembrich's Adieu to Philadelphia

PHILADELPHIA, PA., Jan. 26.—To-night's performance at the Academy of Music took the form of a prolonged farewell to Mme. Marcella Sembrich, who made her last appearance here on the operatic stage. At the end of the second act she was called before the curtain a score of times, and was presented with a sheaf of pink roses and a silver basket of orchids, the latter coming from the Women's Committee of the opera. "The Marriage of Figaro" was the production, and among the principals were Mr. Scotti, Mme. Eames and Miss Farrar.

"Rigoletto" was the opera at the Philadelphia Opera House, with Mme. Tetrzini, Mr. Constantino, Mr. Arimondi and Mr. Gilbert.

## Managers Side with Hammerstein

At a meeting of members of the Association of Theater Managers of New York, at the Hotel Astor Monday, Oscar Hammerstein, owner and manager of the Manhattan Opera House, said that he greatly appreciated the many expressions of sympathy and support which had been tendered him by his brother managers and others, and expressed regret that after cordial dealings with newspaper men for many years such a series of incidents as the assault of Saturday night (referred to elsewhere in this issue), and the subsequent resorts to fistcuffs in front of and within the Jefferson Market Court should have taken place. Resolutions branding it "a cowardly attack" on Mr. Hammerstein were unanimously adopted.



## LONDON'S FAMOUS WOMEN'S ORCHESTRA WHICH MAY TOUR AMERICA



ROSABEL WATSON'S LONDON ORCHESTRA

London has an orchestra made up entirely of accomplished women musicians, and there is a report to the effect that an American tour may be made by this unique organization before very long.

The orchestra is composed of professional musicians all well known in London as

soloists or teachers. So far its efforts have been directed solely to England, where it is very much in demand. Rosabel Watson, the conductor, has just received an offer to tour Australia. At present the little band of women are spending all their spare time rehearsing the music for the big Lon-

don pageant which will take place early in May. The sisters of May Mukle, the celebrated 'cellist, who is now touring America, form a very important factor in the organization with such instruments as double-bass, trumpet and bassoon, and they, as indeed may be said of all the others, need

no apology for their sex. The flautists, Edith Penville, is a remarkable player. The oboist, Leila Bull, has few rivals on that most difficult of instruments, and the leader, Florence Moss, A.R.A.M., was one of Saurer's pupils at the Royal Academy, and is the possessor of a beautiful Gagliano.

**LITSNER**

Teacher of Singing Testimonials from the leading musical authorities of Europe. The most advanced method of producing the natural singing voice. STUDIO: 54 W. 39th ST., NEW YORK.



AMERICAN TOUR, SEASON 1908-09

**SCHELLING**

PIANIST

For Terms and Dates Address  
**LOUDON CHARLTON**  
868 Carnegie Hall New York

STEINWAY PIANO USED

**AUGUSTA COTTLOW**

SOLOIST with all the principal orchestras and organizations. Personal address: 81 West 103d St. Steinway Piano used. Exclusive Management: HAENSEL & JONES, 1 East 42d St.

BERNICE JAMES DE

**PASQUALI**

Metropolitan Opera Co. 1908-1909

Sole Management: M. H. HANSON Carnegie Hall

**ZIMMERMAN**

**SOPRANO**  
Oratorio, Concerts and Recitals  
Address: 1710 Chestnut Street  
PHILADELPHIA, PA.

**JOHN YOUNG**

**TENOR**  
Management  
WALTER R. ANDERSON  
5 West 38th St., New York

**Homer Norris**

Harmony Counterpoint Composition  
St. George's Memorial House,  
207 East 16th Street, New York City

**Germaine**

BERNHARD ULRICH  
LYRIC THEATRE  
BALTIMORE, MANAGER



ORATORIO—CONCERTS—RECITALS

**ETTA HAMILTON**

ADDRESS: 1432 PACIFIC STREET

**MARTIN**

BROOKLYN, NEW YORK

**Arnaud**

**SCHUMANN-HEINK**

**Mme. Jomelli**

PRIMA DONNA SOPRANO  
Late of the METROPOLITAN and MANHATTAN OPERA HOUSES

Oratorio-Concerts-Recital

Management  
**R. E. JOHNSTON**  
St. James Building  
Broadway and 26th Street  
NEW YORK

**Elmina M. Blais**

'Phone Doug. 6451

PROFESSOR OF FRENCH

Specialty of Phonetic and French Repertoire  
The Waubun 42 East 39th Street  
CHICAGO, ILL.

**BEATRICE GOLDIE**

**COLORATURE SOPRANO**  
VOCAL INSTRUCTION  
Studio: 130 W. 91st St., New York

**Karl Klein**

**VIOLIN VIRTUOSO**  
Now Touring with Mme. Calve Available after January 1st, 1909  
1245 Madison Ave., New York  
S. E. Cor. of 96th Street. 'Phone 3714 79th

**EDWIN EVANS**

**BARITONE**

THE WOLCOTT  
31st St. by 5th Ave., New York

STUDIO, 33 EAST 22d ST.  
Instructions in  
THE ART OF SINGING

**ROLAND PAUL**

Direction J. E. FRANCKE 140? Broadway New York

AVAILABLE FOR  
OPERA :: CONCERTS  
ORATORIO  
Season 1909-10

LATEST COMPOSITIONS OF

**Carrie Jacobs Bond**  
"The Dark Lament," "His Lullaby," being sung by  
Mme. Schumann-Heink.  
"Love and Sorrow," being sung by David Bispham  
"Doan' Yo' Lis'n," being sung by Sibel Sammis.  
ON SALE AT ALL MUSIC SHOPS.  
Address: 5535 Drexel Ave., CHICAGO

PIANIST: FIRST PRIZE, PARIS CONSERVATOIRE

Performances with Boston Symphony  
Orchestra, Boston, January 21, 22, 23.

**CHICKERING PIANO USED**

Personal Address: Box 24, Singac, N. J.  
DIRECTION  
**HENRY WOLFSOHN, 131 E. 17th St., N. Y. City**





Dear MUSICAL AMERICA:

The newspapers have printed columns about the three-cornered row between Mary Garden, Lina Cavalieri and Oscar Hammerstein, and also about the row between Oscar Hammerstein and certain reporters and editors of the New York Press.

The whole matter, simmered down, is very simple, and Mr. Hammerstein's statements can be taken as well-founded all the way through. When he excited Mary Garden to wrath, by giving the rôle of *Thais* to Mme. Cavalieri, it was, as he said, for no other reason than to enable Miss Garden to get some relief during the period that she was rehearsing for the production of "Salomé," which took place this week, and on which so much depended not only for the manager, but for the star herself.

Miss Garden's refusal to yield up the part to Mme. Cavalieri has many reasons, some of which go back to Europe. The main one which she gives is that she made the part successful in this country—that is, she "created" it, as the phrase goes—and, therefore, it was not fair to give it to anyone else. As you know, Mr. Hammerstein has reconsidered his determination, so Miss Garden will retain the part, while Mme. Cavalieri appeared this week in "Tosca," and is later to appear in "La Bohème" at the Manhattan. In the clubs, where such things are discussed, it has been said that Mme. Cavalieri had secured the influence of a leading New York millionaire, who is supposed to be financially interested in her perfumery emporium on Fifth avenue, which she recently opened. This the lady has vehemently denied in a public interview.

It may all be mere idle gossip. Certain it is that Mr. Hammerstein may be accepted as being far too serious a man, with all his vagaries, to have intended any slur to Miss Garden, and I am convinced that he was entirely honest in his statement that he had only Miss Garden's welfare at heart when he acted as he did.

It is to Mme. Cavalieri's credit that she seems to have acted with exceeding good taste as well as good manners in the matter, and instead of insisting upon her position, and the rights given her, abandoned them when she found that it was likely to cause any strife between her manager and another star.

To dismiss the whole rumpus as simply a scheme of the press agent, is to slur a very able man, Mr. Guard, at the Manhattan Opera House, who has done splendid work for Mr. Hammerstein and the artists, and on very legitimate lines. I do not remember any time when such excellent stories and interviews concerning the artists were given to the press, and where there was so little of what might be called meretricious work.

If all the press agents would do their

work as well as Mr. Guard is doing his, the business of the press agent would be materially improved in character and in the estimation of the public.

The editors of the New York Press have had some difficulty with Mr. Hammerstein. What it was, I do not know, but it seems that some reporters from the Press called on Mr. Hammerstein and asked him whether his sudden affection for Mme. Cavalieri was not a matter of dollars and cents provided by the millionaire whose name is mentioned in connection with hers.

On this, Mr. Hammerstein threw the reporters out, and wrote a letter in Hammersteinian style, in which he stated that he would not receive any more reporters from the New York Press, as they were men of such unwholesome character as to force him to the use of disinfectants. Promptly, the reporters demanded satisfaction, and not getting it, assaulted Mr. Hammerstein as he was coming from dinner at the Knickerbocker Hotel. Later, the conflict between the Hammerstein cohorts, consisting of his sons and friends, and various other reporters and editors of the Press was renewed in the police court, and on the steps of the police court. All of this, of course, was "big news" for our great dailies.

Fairminded people who might have had some doubt as to the fairness of Mr. Hammerstein's action in characterizing the reporters of the Press as he did, will now be inclined to think he was right, because when two young men attack, unawares, a man of nearly sixty years of age, it reflects upon their manhood. Such a thing in England would be resented on the ground that it was cowardly to do such a thing, even if there had been great provocation.

Mr. Hammerstein has done so much good work, and has been under such a stress of care and multiplicity of detail, that he may be forgiven some display of irascibility when provoked.

The New York reporter on the big papers is pretty nearly always a man of education and character, who does not do rowdy things. I am sorry to see the editors and reporters of the Press acting in a way which reflects no credit either on them or their class.

\*\*\*

Oscar Hammerstein reminds me in many ways of the late William Steinway, who was a man of wonderful force, ability and determination. He was an autocrat, and thought nothing too good for his friends.

He was a mighty power while he lived, and practically concentrated the attention of the musical, as well as the piano world, on himself. He had one besetting sin, however, and I am sorry to say, that seems to be Oscar Hammerstein's.

He positively loved to make himself a martyr to detail, and so did many things which could have been done as well and perhaps better by clerks. He thus used up powers that should properly have been devoted to higher and better purposes.

Hammerstein is doing the same thing. He is working too hard, and doing too much. He has become such a factor in our musical life that there would be national regret to see him break down or forced to abandon his work, even for a time.

That reminds me that the present Hammerstein is a very different Hammerstein from the Hammerstein who built the New York Theater. He has grown with his work, and its opportunities, and I take him quite seriously when he says that his ambition is to do something for this country in the way of opera that it has never known before.

And I think you will agree with me that he is "making good."

\*\*\*

Up at the Metropolitan there has been cause for sorrow and also for rejoicing. The performance the other night of "Rigoletto," with Mme. Alda in the leading rôle, was below par, and was scored as such by all the critics.

On the other hand, the production of "Die Meistersinger," a little later, in which the young tenor, Jorn, made his début, is admitted to have been one of the finest ever given at the Metropolitan.

Musical people and the public seem to be inclined to ascribe the poor performance of "Rigoletto" to Gatti-Casazza, while they ascribe the success of "Die Meistersinger" to Andreas Dippel. Be that as it may, it will always be the custom of people to deal harshly with any prima donna who is supposed to enjoy the favor of the manager, and poor Mme. Alda—who is certainly a woman of considerable talent—must suffer accordingly.

She suffered in the same way at the hands of the press when she was at the Theatre Monnaie, in Brussels, not long ago, where one of the managers, Guillaume Guidé, was said to take a great interest in her artistic success—and thus came in conflict with his co-manager, Kafferath.

The situation reminds me a good deal of what it was in the palmy days of opera at the old Academy of Music, when the late Colonel Mapleson was there, and Mme. Dotti, a handsome and charming woman, but not a great artist, was always put up in case any of the other prime donne would not sing, on account of indisposition—which often had a financial basis, for the Colonel was generally behind hand in the matter of salaries and put to his wit's end to carry the season through. Simply because the Colonel was believed to have an interest in the success of Mme. Dotti, she never had a fair chance.

I often wonder whether the people who go to the performances of opera have any idea of the intrigue, scandal, wire-pulling that there is connected with operatic management, and that there is scarcely a singer of any eminence, in whom men of prominence and wealth—as well as women of prominence and wealth—are not interested, all pressing forward eagerly to support their favorites, all turning out to hear them and applaud them, and giving them jewels and flowers, fighting for them with the fervor and persistency of people engaged in some religious cult.

These conditions bear hard upon a young singer, especially if the person is a woman, who finds it exceedingly difficult, without the interest of influential people, to get a fair chance, even if she is possessed of a good voice, good training, some experience and an agreeable personality.

I was talking on this very subject with Mr. Fox, the father of Mlle. Volpini, the young American singer who has made considerable success at several of the leading houses in Italy, and is now on a short visit to this country.

Mr. Fox, you know, was formerly Business Manager of the New York Herald, and retired with a competency. He has been looking after his daughter's interests in Europe, and has done much to further her success, but he finds that it is not easy to break through the almost impassable barrier which surrounds operatic life—a barrier the entrance to which is guarded by all kinds of people who demand tribute in one way or another, who have neither souls to save nor conscience to lose.

"How many realize," said Mr. Fox to me, "that to-day a prima donna to be successful must have a fine presence, good voice, splendid training, experience; must be able to sing in Italian, French, German and even in English; must have a very large repertoire, must be able to sing any rôle in her repertoire at a moment's notice and new rôles at a few days' notice, must have been through a thorough course of dancing, fencing and other accomplishments, and finally must be well backed with money and by influential friends?"

\*\*\*

The other day Riccardo Martin, the young American tenor, who has made such a success this season at the Metropolitan, thanked one of our leading critics for a

kindly notice he had given him, to which the critic replied:

"Don't thank me. I would not have given you that notice, had you not deserved it."

The critic was right. If Mr. Martin had said, "I am proud to know that my work meets with the approval of a man of such distinction in the newspaper world—of a critic who has long been accepted as an authority"—he would have phrased his recognition in the proper way, and no doubt the critic would have been pleased to accept the recognition.

Musicians, particularly singers, are altogether too much inclined to believe that a critic should be kind. Perhaps he should be, in the case of a débutant, but his main province is to be capable and just.

\*\*\*

Gabrilowitsch, the pianist, who has been with us now for a number of seasons, is beginning to get the reward of the patient, legitimate, artistic work that he has been doing right along. Wherever he plays now, his audiences are large and enthusiastic.

Here is a case of a young man who came to this country without any blowing of horns and trumpets; who had some fair presswork, but nothing out of the way done for him; who has been handled on thoroughly conservative lines; who has been connected with no sensational episodes, and who has borne himself modestly and is now unquestionably one of the recognized stars in the musical firmament.

Such a success as Mr. Gabrilowitsch is making, purely "on the merits," ought not merely to be encouraging to other aspirants for pianistic fame, but ought to teach a lesson that the American public is not always to be won by sensationalism, but that, on the contrary, if an artist have the ability and is willing to be patient and to consider the vast extent of this country and realize that it takes time to get acquainted with us, he may be assured of a reward not only substantial but enduring.

Mr. Gabrilowitsch has reached the point now where he has a distinct money-making value for himself, for his managers and all those interested in his success. How much this means will appear from the fact that a number of pianists have been here in recent years who, while they have won a certain amount of approval as artists of distinction and made perhaps a fair contract for themselves, have not made money for their managers, or for any of the eminent piano houses interested in them.

\*\*\*

"La Belle Otero," as they call her, the voluptuous Spanish dancer who made a sensation in New York some years ago—and who, let me tell you, is no longer young—has confided to an anxious and eager world that she is about to make her début as a prima donna in grand opera.

It appears that she has been studying with Trabadelo, who claims that he taught Sybil Sanderson, Emma Eames, Geraldine Farrar and other great ones. Otero is to sing *Carmen*. She believes she has a powerful dramatic voice, which will be particularly useful in the rôle of the Spanish cigarette girl.

I wish her luck, but I scarcely think she will erase the memory of some of the *Carmens* we have heard and seen. At the same time, the opera seems to continue to have a strong hold on the public.

\*\*\*

Henry T. Finck, the erudite critic of the New York Evening Post, has permitted himself to perpetrate a joke. Here is the joke:

"If all is true," says Finck, "that has been said about the new Strauss opera, to be produced in Dresden this week, its performance will signify the 'Elektracution' of music."

Mr. Finck has a very pretty wit; don't you think so? Yours,

MEPHISTO.

J. E. FRANCKE PRESENTS FOR THE SEASON 1908-09 IN AMERICA:

**TINA LERNER**

CAPTIVATING RUSSIAN  
...PIANISTE...

THE MASON & HAMLIN PIANO

Exclusive Management, Karl Junkermann—For American Dates, 1402 Broadway—Phone, 2080-38.



## PLAN FOR NEW WESTERN ORCHESTRA

### Arthur Hartmann Invited to Direct Organization in Seattle

A plea to establish a new symphony orchestra in Seattle, to be known as the Arthur Hartmann Orchestra, with this well-known violinist as its conductor, was revealed this week when Mr. Hartmann was interviewed by a representative of MUSICAL AMERICA at the New York office of Haensel and Jones.

"After my Seattle concert seven millionaires came to me with an invitation to a testimonial dinner. A pleasant surprise awaited me. At the banquet it was proposed to build a temple of music for which a permanent symphony orchestra, known as the Arthur Hartmann Orchestra would be formed, and I was offered the leadership. I declare to you I was never so overcome.

"The temple will be built on a ten-acre tract in Orr Park, which is above Capital Hill. This is the site for the new buildings for the Alaska-Yukon Exposition.

"I wish it understood that my orchestra will bear no hard feelings against the present Seattle Orchestra. The new organization is a compliment to me, because of the regard Seattle people have for me. I have the support of the local press.

"The orchestra will encourage the American creative artist. If I begin as Theodore Thomas did, it will be of monumental importance to this country's musical development. It will be a stimulus to musicians."

Speaking of his recent tour, Mr. Hartmann said: "I played all the way to Omaha, then up to Vancouver, all through California, whence I worked back to Chattanooga. I am here for a few days on business, and shall give my next concert at Canton, O."

"A trip from Canada to New Orleans in April will finish my season. My only other New York appearance will be on February 7, at the Klein 'Pop'."

"This, you know, is my second American tour. I am greatly encouraged over my reception on the Pacific Coast."

Asked for his plans for the future, Mr. Hartmann replied: "I am only twenty-seven; I want to see more of the world with my fiddle-box. If I accept an offer to conduct the concert at the Alaska-Yukon Exposition, I shall make a trip to Honolulu. If I do not accept, I shall go to Paris to teach—for the last time. I do not care to be a teacher."

"Next November I shall conduct two of my symphonic works with the Berlin Philharmonic Orchestra."

"I expect to make another tour of America in 1910-11, and shall follow it with a trip to Australia, taking in Honolulu on the way. By that time the temple will be ready for the coming season."

"I have the highest admiration for MacDowell. I never met him until just before his death. I went to see him, but he didn't know me. I have made five violin and piano transcriptions of his works. 'To a Wild Rose' went through many editions. I also arranged the 'Cradle Song.'"

### "WHO IS HE?"

In the last issue, MUSICAL AMERICA published the portrait of a distinguished musician, as he looks when "off duty" in the Summertime. The readers of this paper were invited to guess who it was, and send in their answers to the Editor. Some of these answers show a wide divergence of opinion.

Wilhelmina Baldwin writes from Boston: "If 'Who is he?' is not Franz Kneisel, then I cannot imagine who it is. It seems to me that MUSICAL AMERICA is improving all the time, and I enjoy it more and more."

Elma-Franz, a pupil of Leopold Winkler, has come to the conclusion that the portrait represents Emil Paur.

M. D. Swartwout, of New York, is satisfied that the portrait is that of Edward MacDowell.

James K. Harrigan, of New York, believes that the portrait belongs to MEPHISTO.

Walter Pritchard Eaton, of New York, is satisfied that the portrait is that of William Vaughan Moody, while Thomas H. Holland, of York, Pa., is convinced that John Philip Sousa—senza eye glasses—is the man!

Correct answers, to the effect that the portrait was that of Mr. Kneisel, were received from Henry L. Mason, of the Mason & Hamlin Co., of Boston; Miss Gertude G. West, Princeton, Mass.; H. H. Honeyman, of New York; Julius B. Cohen, Urbana, Ill.; Mrs. N. B. Mason, Keene, N. H.; Franceska Kaspar, with Savage's "Merry Widow Co.," who writes from Philadelphia; from Lazy-Rondsep, of Boston; Katherine Noack-Figue, of Brooklyn; Mrs. Josefa Middecke, of New York; J. K. Morehouse, doorman at Mendelssohn Hall, New York; Bertha Newman, of the Institute of Musical Art, New York; Norma Sauter, of Albany avenue, Brooklyn; Rufus Stickney, of Somerville, Mass.; Edward D. Naff, of Tuscaloosa, Ala., and some hundred others.

Oscar Hammerstein, when he saw the portrait and was asked who he thought it was, replied:

"I don't think it's a bit like me!"

### It Sounds Honest

HEIDELBERG UNIVERSITY,  
TIFFIN, O., Jan. 26, 1909.

To the Editor of MUSICAL AMERICA:

I am taking your valued paper this year for the first time, and am glad to tell you how much I appreciate a paper that is free from blackmail and at least sounds honest.

I am not supposed to be on the "inside," but I have every reason to feel that the high-priced musical paper I have been taking is dishonest, in that it seems to malign certain well-known musicians and artists, for reasons that it does not print.

Yours very sincerely,  
MRS. H. W. JOHNSON.

Leonore Wallner, the German mezzo-soprano whose advertised tour of America has been postponed, has been singing lately in Bremen.



Maria de Macchi

MILAN, Jan. 18.—Maria de Macchi, Italy's most famous dramatic soprano, is dead here from the effects of an operation to remove a tumor. It was known the operation involved danger, but a fatal result was not expected. Her death is not only a blow to her friends and relatives, but a loss to the world of art. Maria de Macchi was 41 years old. She leaves parents here and a brother in New York City.

Maria de Macchi was engaged by Heinrich Conried early in his régime as the leading dramatic soprano of the Metropolitan Opera Company's Italian wing. She came with the recommendation of many prominent singers. Her first appearance in New York was to have been made in "Gionconda," but for a reason not revealed publicly the rôle was given to Nordica exclusively. De Macchi sang first in "Lucresia Borgia," which, in spite of Caruso's presence in the cast, was a failure. Her next rôle was *Santuzza* in "Cavalleria Rusticana," the second offering of a double bill. Only two critics were in the auditorium at the time. The others wrote slightly of her performance. Her third appearance took place in "Aida" on a Saturday night. Again most of the critics were absent. Maria de Macchi went on tour with the Metropolitan Opera Company. Philip Hale, critic of the Boston Herald, gave high praise to her. Everywhere outside of New York she was received with acclaim. But disappointment at failure in this city was keen. Before she left America the soprano was taken ill, and her condition, with its fatal result, was traced directly to chagrin at the treatment she received here.

For several years Maria de Macchi assisted her brother, Celestino, in the management of his National Opera Company, which gives a season in Rome every Summer. De Macchi, who teaches singing in New York in the Winter, is related by marriage to Carl Schurz, Jr.

### Andrew C. Smyth

Andrew C. Smyth, a well-known musician of Manti, Sanpete County, Utah, died on January 12 after a long illness. Mr. Smyth was born in Manchester, England, February 29, 1840, and went to Utah in 1864. In 1873, in Salt Lake City, he became prominent in musical affairs, as choir leader, choral instructor and conductor of juvenile operas. He also composed many hymns and anthems. He retired from active work last year because of illness.

## FREDERIC MARTIN IN CONCERT

New York Bass Gives Notable Program in Michigan City—Other Appearances



Frederic Martin.

Frederic Martin, the well-known bass of New York, has been having an especially busy season in concert and recital work, as well as in oratorio. At a recent concert in Michigan City, under the auspices of the Orpheus Club, he gave a program of more than usual merit. It included a group of old classics, such as "Pur dicesti" of Antonio Lotti; a group of classic and modern lieder by Schubert, Hollaender and Strauss; modern French songs by Hahn, Chaminade, Bemberg and Georges, and old and modern English songs by Sullivan, MacDowell, Homer and Harris.

On February 8 Mr. Martin will sing in Pittsfield, Mass. He has recently appeared in Bay City, Mich. (a return engagement), singing with the Symphony Orchestra, and in Providence, R. I., where he sang in "Samson and Delilah" with the Arion Society.

## BOSTON SOPRANO'S SUCCESS

Mary Fay Sherwood Returns from a Long Concert Tour

BOSTON, Jan. 25.—Mary Fay Sherwood, soprano, who sang at one of the Sunday Chamber concerts at Chickering Hall on January 24, has recently returned from an extended Western tour during which she met with splendid success. Miss Sherwood is one of several very successful professional pupils of Franklin L. Whyte of this city.

During her Western tour Miss Sherwood sang in Detroit, Cleveland, Sioux City, Appleton, Wis.; Atlanta, Memphis, Mobile, Birmingham, Franklin, Pa.; Ogdenburg, N. Y., and other places. Miss Sherwood was warmly complimented by the various daily papers upon the beauty of her voice and her artistic manner of singing. She received many requests for return engagements.

Miss Sherwood sang with the Concord (Mass.) Musical Club last week. She has been engaged to sing at a memorial concert for the late Chas. H. Bond at Neponset, Mass., March 3. Mr. Bond will long be remembered as one of the most generous patrons of music Boston has ever had.

D. L. L.

## LOUISE ORMSBY RESIGNS

Leaves St. Bartholomew's Because of Increased Concert Work

Louise Ormsby, soprano soloist at St. Bartholomew's, New York, one of the best-paying church positions in the city, has resigned because of greatly increased concert work. The resignation will take effect on April 12.

Owing to her success on the concert stage she has found it necessary to devote herself entirely to that kind of work and her action in leaving St. Bartholomew's is a step that has long seemed inevitable. She has been engaged as soloist with the Minneapolis Symphony Orchestra for their Spring tour which is to last six weeks, beginning April 15. In addition to this arrangements for an extensive tour in the Fall are being made with other organizations. Besides these bookings she has concerts in Pittsfield, Mass., February 8; in Indianapolis on February 17; Jacksonville, Ill., on February 21, 22 and 23; in Chicago, with the Thomas Orchestra, the Apollo Club and David Bispham in the "Elijah," and in other cities.

## HESS-SCHROEDER BOSTON CONCERT

Germaine Schnitzer Gives Recital That Shows Her Maturing Powers

BOSTON, Jan. 24.—On Tuesday evening, the 19th, the Hess-Schroeder Quartet took time by the forelock when they observed the Mendelssohn centennial, February 3, by playing that composer's early octet for strings. The Hoffman Quartet assisted. The program opened with Beethoven's quartet, op. 74, in E Flat, and Sinigaglia's Serenade for violin, viola, and 'cello, was given for the first time in America.

Other works by Sinigaglia have been played in Boston. He is known chiefly by some orchestral music, a violin concerto, a refreshing string quartet. German influences had at first an ossifying influence upon certain modern Italian composers, but here is one who can write joyous, unfettered music in a serious form. Sinigaglia's facile technic permits the free and spontaneous flow of his sunny melodic ideas. Without ado he at once states a happy theme, and develops it for the first movement of his serenade. The intermezzo and the "Egloga" have the same exhilarating freshness though a little fuller in mood and expression. The whole work is sunny and irresponsible and charming. It immediately caught the fancy of the audience.

Mendelssohn's octet saw the light in the composer's seventeenth year, a little before the immortal overture to "A Midsummer Night's Dream." It has much of the glowing mercurial spirit of its author. Scored with the sure hand, the unfailing readiness with which Mendelssohn was born, one is captivated by its flowing eloquence and graceful demeanor. Mr. Hess, whether in the Symphony Orchestra or at the head of his quartet, remains the concertmaster. Hence he led a brilliant performance of the octet; hence the playing of the quartet of Beethoven, barring the beautiful adagio, was far from perfect.

On Wednesday afternoon Germaine Schnitzer, pianist, visited Boston for the second time. On the occasion of her first American tour two seasons ago she took a position apart from the ordinary run of pianists. The impression received then was of a vitally musical nature, reaching out in every direction for artistic nourishment, greedily absorbing and expressing impressions. There was her exuberant, overflowing temperament, her abundance of youthful energy and enthusiasm, and she had imagination to an extent rarely vouchsafed. From a group of notes printed on paper, from that basis, inadequate or otherwise, she could construct towers of her own. If there was insufficiency of meat in the composition Miss Schnitzer contrived to irritate one by some audacious and unseemly twist which gave misleading and exaggerated significance to the music. She had a big technic, and much tone color.

Now Miss Schnitzer is emerging from an over-stressful period. She is gaining reflection and self-control. One could hardly pay an artist—particularly so young an artist, a greater compliment than to say that she comprehended and re-created Brahms's F Minor Sonata, a colossal work which makes exceeding demands on the interpreter. It might have been a young man playing the rugged and fiery allegro—and how many pianists grasp its seven-league thoughts? The playing of the slow movement gave full and unclouded utterance to its transcendent poetry. Then there was the "grim humor" of the scherzo, and the skillfully contrived return of the opening section after the contrasting passage. The initial measures of the finale have in them the reveries of centuries. And all these things, and more, were known to Miss Schnitzer. Of the remainder of the program, which for the most part fell below the great standard set by the opening number, I shall not speak. The sonata provides food for more than a day's thought. It is a pity that an audience could by no means be persuaded to part with a dollar for the sake of hearing a single such masterpiece so adequately interpreted.

OLIN DOWNES.

Albert Reeves Norton gave the eleventh organ recital in the series of free organ recitals by the American Guild of Organists at the Simpson Methodist Church, Brooklyn, January 19, in which he was assisted by J. B. Heitmann, 'cellist. The program consisted of compositions by Guilman, E. Silas, Noelck, Arthur Foote, Mendelssohn, Alfred Hollins, Popper, Becker, Best and Eug. de Bricqueville, the last of which was a novelty, being an Etude for Pedals alone.



## MILWAUKEE CHORUS HONORS MENDELSSOHN

Musical Society, Assisted by the Thomas Orchestra, Sings the Brahms Rhapsody

MILWAUKEE, Jan. 25.—The Centenary of Mendelssohn's birthday was most appropriately celebrated here by the appearance of the Thomas Orchestra, of Chicago, under the auspices of the Milwaukee Musical Society. The audience was an especially large one, and it was more than appreciative of the concert.

As might be expected, the "Midsummer Night's Dream" music played the principal rôle in the concert commemorating Mendelssohn. Of the eight separate numbers with which Mendelssohn illustrated Shakespeare's fairy tale, four were placed on the program, the overture, scherzo, nocturne and wedding march. This part of the program called forth unlimited applause for the wonderful work of the Chicago organization. Every member of the orchestra carried out Director Stock's intentions so thoroughly that the results marked the acme of perfection in orchestra work in the opinion of the Milwaukee audience.

The soloist was Leon Marx, the violin virtuoso, who gave a most successful performance of the Mendelssohn Concerto.

For the last part of the program the chorus and soloists of the Milwaukee Musical Society, under the direction of Herman Zeitz, presented Brahms's somber rhapsody. This feature of the program and the appearance of the chorus with Genevieve Mullen, Mme. B. Sprötte and Rudolf Schmidt as soloists, gave much pleasure to the audience.

A soloists' program marked the last Sunday afternoon concert of Christopher Bach and his Milwaukee orchestra. Theodore and Herman Kelbe played Langer's quaint Styrian waltz; Henry Tetzner rendered Schubert's Serenade; Oscar Kirchner gave as a trombone solo Schubert's "Am Meer," while Henry and Carl Woempner performed a piccolo duet.

M. N. S.

### W. Warren Shaw Pupil Makes Début

HAVERFORD, PA., Jan. 23.—Noah H. Swayne, bass, a pupil of W. Warren Shaw, the well-known voice teacher of Philadelphia, made his professional début in a recital in Roberts Hall, Haverford College, under the auspices of the College Association. He was assisted by Thaddeus Rich, concertmaster of the Philadelphia Orchestra. The program, which contained a comprehensive selection of songs, gave proof, in its rendition, of the excellent voice and artistic ability of the singer. The audience was large, and generous in the expression of its appreciation.

### Brings Greetings from the Musical World

WICHITA, KAN., Jan. 15, 1909.  
To the Editor of MUSICAL AMERICA:  
Here is my third subscription to your paper. We simply cannot do without it, as it brings greetings from the musical world the year round.  
Best wishes and success,  
MRS. G. T. CUBBON.

NOVEMBER 15 TO MAY 15

## PETRSCHNIKOFF

Great Russian Violinist

R. E. JOHNSTON, Manager, St. James Building, New York City.

NOTE—No Virtuoso for 20 years at least has won a more complete triumph.—H. E. KREHBIEL, N. Y. Tribune

## THE COLLEGE OF MUSIC OF CINCINNATI

ELOCUTION MUSIC MODERN LANGUAGES

Its broad plan of education, the unquestioned superiority of its faculty, the uniform success as teachers and executives of its graduates have given to the College a pre-eminent reputation as AN INSTITUTION OF THE HIGHEST ARTISTIC ENDEAVOR, where students are surrounded with a thoroughly musical atmosphere, and every encouragement is offered toward their success in the profession.

Address COLLEGE OF MUSIC OF CINCINNATI Elm Street, Next to Memorial Hall CINCINNATI, OHIO

**FRANK ORMSBY** TENOR  
ORATORIO CONCERT RECITAL  
Personal Address, 180 Claremont Ave. Tel. 4773 Morningside  
MANAGEMENT  
**HAENSEL & JONES**  
1 East 42d Street, New York

## CHAS. BEACH Announces

## Walter DAMROSCH

New York Symphony Orchestra

Annual Western Tour, January, '09; Festival Tour, April and May, '09.

Soloists: CORINNE RIDER-KELSEY, REED MILLER.

Alto and Bass to be announced.

Beach Music Library: Vocal and Orchestral Scores for Rent

ADDRESS: Cable Building, CHICAGO

## A Group of Distinguished Western Composers



MEMBERS OF SAN FRANCISCO'S BOHEMIAN CLUB

The accompanying photograph was taken up in the great redwood grove, on the Russian River, owned by the world-famous Bohemian Club of San Francisco. This is where the "High Jinks," now known as the "Forest Festival" is held, at the full moon in August. This great ceremony, involving the writing of the poem and composing a music-drama of Wagnerian proportions, reached a great height in 1905, after years of gradual development, with the "Hamadryad" of William J. McCoy. From left to right the persons, all composers, in the picture, are as follows: Edwin Schneider, who composed the music for the Festival of

1907; H. J. Stewart, composer of an earlier "Jinks"; Joseph Redding, whose efforts have finally resulted in the upbuilding of the orchestra to its present high standard,

and who composed the "Man in the Forest," another early Festival; William J. McCoy, composer of the "Hamadryad"; Otto Vogt, composer of the Festival of 1906.



Copyright A. Dupont.

## Mme. Nordica

AND HER COMPANY

EMMA SHOWERS Pianiste FREDERICK HASTINGS, Baritone  
ANDRE BENOIST Accompanist

Available in Texas, Arizona, Kansas and Arkansas, Middle of January; Missouri, Nebraska, Iowa and Minnesota, Last Half of January; Connecticut, Rhode Island and Massachusetts, Middle of February; North Carolina, South Carolina, Georgia, Florida, Mississippi, Tennessee, First Half of March.

Management R. E. JOHNSTON

ST. JAMES BUILDING BROADWAY AND 26th STREET, NEW YORK  
WILLIAM FENTON CHAUNCEY Personal Representative

## SIBYL SAMMIS

DRAMATIC SOPRANO

4351 Oakenwald Ave. Phone Drexel 1846  
Exclusive Direction: SPILLMAN RIGGS  
Steinway Hall, 805 CHICAGO

## FRED'K WHEELER

BARITONE

ORATORIO, RECITAL, CONCERT  
502 WEST 139th ST.  
Phone 2680 Audubon, N. Y.

## International Musical and Educational Exchange

MRS. BABCOCK  
Church, Concert, Stage and Teachers Positions  
Secured. Telephone, 2634 Columbus.  
814 CARNEGIE HALL, NEW YORK

## AMERICAN CONSERVATORY

All Branches of Music and Dramatic Art.  
Send for Catalog

KIMBALL HALL, CHICAGO, ILL.  
JOHN J. HATTSTAEDT, President

## Walter DAMROSCH

New York Symphony Orchestra

Annual Western Tour, January, '09; Festival Tour, April and May, '09.

Soloists: CORINNE RIDER-KELSEY, REED MILLER.

Alto and Bass to be announced.

## Chicago Symphony Orchestra

ADOLPH ROSENBEKER, Director

March, April and May

MYRTLE ELVYN, Soloist.

KIMBALL Piano used.



## Music of a Week in Chicago

CHICAGO, Jan. 25.—One of the artistic episodes of a musical season that has been rich and varied in interest was the piano recital given by Henriot Levy in the Music Hall of the Fine Arts Building under the auspices of the American Conservatory of Music. Mr. Levy is a pianist of the poetic, rather than the showy type, although he has plenty of technical facility. His reading of Beethoven's Sonata, op. 110, was dignified and delightful, as was his playing of the Chopin Nocturne in E Major and the Etude in C Sharp Minor. Another charming feature of the evening was the Schumann Tocatta. There is no doubt about the classification of Mr. Levy as a virtuoso who values the refined side of music as superior to mere display. He furnished two charming original selections, a Valse Impromptu, op. 11, and a Polonaise, op. 11, manuscripts.

Walter Spry finds that his time is so completely necessary to conduct the affairs of his growing piano school that he has resigned his position as organist of the Second Christian Scientist Church.

Dr. Ludwig Wüllner will give his fifth and final recital at Orchestra Hall Sunday evening, February 7, and on this occasion will in addition to his vocal contributions recite Wildenbruch's "Das Hexenlied" (Witches' Song) with music by Max Schillings.

F. Wight Newmann announces that Katharine Goodson, the English pianist, will make her only appearance here Tuesday evening, February 2. The Flonzaley Quartet appears under the same auspices Sunday afternoon, February 7, at Music Hall.

Louise Harrison Slade, the contralto, appeared as the soloist last week at the Amateur Musical Club in the Fine Arts Building, and displayed her versatility in a program that ranged from Tchaikowsky to Chadwick.

Mme. Rosa Olitzka, the operatic contralto, fell on a slippery pavement last Saturday, breaking her left leg at the ankle, and has consequently been forced to cancel some fourteen concert dates, including the Mendelssohn Festival in New York City, at Mendelssohn Hall, February 7.

An interesting recital, under the auspices

of the Metropolitan Conservatory, was given in Kimball Hall last Wednesday evening. The violin pupils of Harry Dimond, piano pupils of Gustave Birn, and vocal pupils of J. K. Chapman presented the program.

The pupils of Clara Mae McCloud gave an interesting dramatic recital under the patronage of the American Conservatory of Music last Tuesday evening in Kimball Recital Hall.

Julia Heinrich, the talented daughter of Max Heinrich, has returned from Lincoln, Neb., where she gave a recital of French, German and English songs, playing her own accompaniments, before the Matinée Club of that city.

Grace Van Studdiford, who has met with unusual success in the Smith-DeKoven opera, "The Golden Butterfly," originally studied singing in the Chicago Musical College.

The American Conservatory schedule of concerts, musical and dramatic recitals, has been planned on an elaborate scale this season, and includes a series of Saturday afternoon recitals for members of the faculty or advanced pupils; a Saturday morning series for post-graduates, and solo recitals and evening recitals at Music Hall by members of the faculty. A concert will be given by the American Conservatory Orchestra Tuesday evening, February 2, under the direction of Herbert Butler.

Miladi Czerny, the brilliant young Bohemian pianist who appeared in Chicago two years ago in three recitals with Kubelik at the Auditorium, having completed her course of education in the intermediate school, will resume her professional work and give a concert Sunday afternoon, February 7, at the Illinois Theater.

Rev. E. V. Shaley, of the Grace Episcopal Church, Oak Park, arranged an Oriental opera entitled "Egypta," which was presented in that suburb last Monday and Tuesday evenings, at the Warrington Opera House. It enlisted a chorus of 100 male voices and a children's chorus of 200 voices. The opera was staged by Clarence E. Stevens and William B. Cheney.

Ossip Gabrilowitch, the distinguished young pianist, has been spending several days in Chicago with his friend Max Rabinoff.

Myrtle Elvyn, the beautiful young pianist, gave a recital last Friday evening in Evanston before the rich social organization of that educational center, and this week is in the Southwest on a concert tour, starting in Kansas City and extending almost to the border line of Texas.

The Chicago Musical College expect shortly to give a performance of Massenet's "Messiah," and rehearsals are now in progress.

Bohumil Michalek has opened a studio in the Fine Arts Building. Mr. Michalek was a pupil and assistant of Sevcik and later on occupied the post of concertmaster in the new Bohemian Theater in Prague. During the season Michalek will appear in concert and recital.

The Columbia School of Music announces a recital at Music Hall on Thursday evening, January 28. The soloists will be Winifred Wallace Lamb, pianist; Ludwig Becker, violinist, and Max E. Oberndorfer, pianist.

Mary A. Monzel, the talented pianist and instructor, is the president of the Monzel Musical College with studios in Kimball Hall. Miss Monzel has been so busy teaching this season that she has been unable to accept concert engagements. Several of her pupils were heard this season and their work was a credit to their teacher.

Marion Green, the popular baritone, has just signed with the Apollo Musical Club of Chicago and the Arion Musical Club of Milwaukee for the "Children Crusade" by Pierné. During the first week in February he will be heard in Kalamazoo, Mich., with the Marion Green Concert Company; on the 3d with the same organization in Cleveland, O.; on the 4th, in Elgin, Ill.; on the 5th, at La Crosse, Wis.; on the 6th, in Washburn, Wis., in a recital, and on the 7th he will have three different engagements, in the morning at Evanston, Ill.; in the afternoon, at La Grange, and in the evening at Orchestra Hall.

The latest work of Helena Bingham, the young Chicago composer, is a patriotic song which can be used by a quartet or chorus. The poem is by Albert A. Hoskin. Clarence Dickinson and Harrison Wild, the two conductors of Chicago, are said to have been so pleased with this work that they intend to use it on some later programs. The title of this piece is "Freedom's Empire."

The Germania Singing Society, of Bridgeport, Conn., celebrated its fifty-second anniversary on January 12.

## TWO AMERICANS SCORE

Mildred Parker and Minnie Tracey Win Laurels in Paris

PARIS, Jan. 23.—Mildred Parker, of New York, a daughter of Captain Montgomery Parker, who was killed in the Philippine War, made a sensation by her artistic performance on the violin at the house-warming of Mrs. Dalliba, at which all the American colony was represented.

Miss Parker, who is a beautiful young girl of seventeen years, has made wonderful progress in her work, and has astonished the critics by the quality of her tone and her extraordinary technic.

Minnie Tracey, the daughter of Colonel John Tracey, a well-known journalist, who, at the time of his death, was Commissioner of Charities of Washington, gave a most successful concert at the Salle Erard on Friday, which was attended by the members of the American colony and representatives of Parisian society, in which Miss Tracey is a great favorite.

Miss Tracey has just returned from Geneva, where she made a great sensation, creating the rôle of *Isolde*, produced for the first time at the Geneva Opera.

## N. Y. German Conservatory Concert

August Fraemcke, pianist; Hjalmar von Dameck, violinist, and William Ebann, cellist, assisted by Marie Maurer, alto, and Joseph Ebehardt, accompanist, all members of the faculty of the German Conservatory of Music, gave a "chamber music evening" at College Hall, New York, Thursday evening, January 21.

The program comprised the Trio in B Flat Major, Opus 97 (Beethoven); Aria from "Odysseus" (Bruch), and a Trio, D Minor (Arensky). The audience, which was large and enthusiastic, seemed especially pleased with the playing of the Arensky Trio.

## "The Seasons" in Steubenville, O.

STEUBENVILLE, O., Jan. 25.—Haydn's oratorio, "The Seasons," was given an excellent presentation in this city on Thursday night, January 21, by the City Choral Society. The soloists were Agnes G. Kimball, soprano, and David Stephens, tenor, both of Pittsburgh, and E. A. Jahn, bass, of New York. Mary Morton, of Steubenville, was accompanist and David F. Davies, director.

# THE NEW ESTEY PRACTICE ORGAN



NEW YORK, April 19, 1907.

ESTEY ORGAN COMPANY, Brattleboro, Vt.

*Gentlemen:* My two manual practice organ, which I have been using this season for my own work, merits a note of appreciation. I have given it thorough tests from every standpoint, and can say without qualification that I am delighted with the instrument in every respect, and congratulate you on the results you have obtained. I do not hesitate to tell you that it is the most satisfactory reed organ I have ever played. I consider it a new high-water mark in reed organ manufacturing. It has none of the characteristics of the typical chapel reed organ, and has many tonal virtues comparable to those of the very best pipe organ. I felt confident when I gave you this scheme that if it could be successfully carried out it would be of great value from the standpoint of the modern organist. You have certainly carried out my ideas to the letter and far exceeded my expectations in every particular as to voicing, instantaneous response, general appearance, compactness, portability, and blowing arrangement. I am sure any organist fortunate enough to possess one of these practice organs would never again be without one, at any cost.

Yours very truly,

Fellow of the American Guild of Organists.  
Organist of the Bruck Church, New York City.

S. ARCHER GIBSON.

INSPECT ONE OF THESE INSTRUMENTS AT OUR NEAREST WAREROOMS, OR WRITE FOR FULL DESCRIPTION TO THE MAKERS

ESTEY ORGAN CO., BRATTLEBORO, VT. New York, Boston, St. Louis, Philadelphia, London





## WANDERJAHRE OF A REVOLUTIONIST

By  
ARTHUR FARWELL.



From stereograph copyright by Underwood & Underwood

O BOHEMIA! Happy thy children! The hour of joy is upon them, and the yoke of a weary world knows them not. Freedom is theirs, if in powerlessness. Triumph of conquest, if but amid the cohorts of the clouds. Sacred Bohemia! Many the sins committed against thy immaculate name! Many the polluted hours of stupid prodigality offered up in futile sacrifice to thee! Idle debauchees and hedonists behold not thy face. For those who tread the steep foothills of knowledge, buoyant of heart, and with eyes upon the distant gleaming peaks—for these is thy veil withdrawn, thy gracious smile reserved!

Not a term of student life in Germany, not a sojourn in the "Quartier Latin" of Paris, to an American who has early striven, against odds, in the world of art—not even these delectable experiences can be wafted back to the recollection on so authentic, so balmy an air from the real Bohemia, as the first days of aspiration and struggle among his own people. The two years from 1895 to 1897, in Boston, were for me that true Bohemia which Murger characterizes for the Parisian as the "vestibule which leads to the Academy, the Hotel Dieu, or the Morgue." The world still fresh and dewy, the struggle hard, but not sordid, the responsibilities of life and the meaning of the history of art not yet realized, these were Elysian years.

An Athos and a Porthos are indispensable to happiness in such an experience, nor were they wanting in this instance. What shall we call them? One was a Prince; so let us call the other the Pauper. Of course we were all paupers, in reality, but even a pauper can be princely if he be born under the proper star for it, and be incapable of realizing that he is a pauper. The Pauper and I took a modest room together somewhere up near the sky, in one of those by-ways of Boston that makes it the Londoner's favorite American city. The landlady was a good Methodist, and we must promise not to play operatic or other profane music on Sundays—a promise only indifferently kept. We learned that the good lady did not know an opera from a jig, but had only heard that it was something very wicked.

Why the Prince took up his abode with us cannot be said in a word. First of all, we wanted him; then, our habitation was much nearer "Mechanic's Building," where the Abbey and Grau opera was shortly to be ensconced, than to the psychological laboratory in Cambridge; and despite his high marks he had excellent reasons for having lost interest in the future of his college course. And he possessed the obvious advantage of being opera mad, in addition to being an authority on all matters of philosophy, psychology, literature, and art; which latter circumstance enabled the Pauper and myself to derive, in the course of our daily life, many of the benefits of a classical education.

Walter Damrosch now began a short season of German opera at the Boston Theater, among his principal singers being Alvary, Klafsky and Ternina. There, rushing up the long stairs with the rabble, on "admissions," but finally enthroned as gods in the gallery, we witnessed the "Ring." There, intoxicated with tone, I first saw the fires flare up around Brunhilde's rock, and, in a trance of epic gloom, watched the slain Siegfried borne off by the huntsmen. There I first went down in the tonal maelstrom of "Tristan," and there learned of fine old Hans Sachs at his cobbler's bench, things good to know.

These weeks of opera over, another season, even more stellar, opened at Mechanic's Building, with Anton Seidl and Mancinelli as conductors—Anton Seidl, "der grosse Schweiger," as he was known at Bayreuth, where this record will later find him conducting the magnificent production of "Parsifal," which was the crowning achievement of his life.

The serious occupation of our lives now was "supping" at the opera. Nightly, the Prince, the Pauper, and I, drank air out of tin cups at the inn in Carmen, paraded as nobles of Brabant, or cringed as Egyptian slaves. Thrice happy were we when we could carry Russitano in on a palanquin,

or Melba in a sedan chair. For such service the "supe-master" was supposed to pay each "supe" 50 cents an evening, and it had formerly been the custom to do so. But the suping fever now became epidemic at Harvard, and so thickly the students crowded at the door before the performance, seeking engagements, that the supe-master found it profitable, instead of pay-



—Photo by A. F.

### THE BOSTON PUBLIC LIBRARY ARISING STONE BY STONE

ing them 50 cents each, to charge them that amount, thus deriving both an external and an internal revenue. Here was a fatal blow at our meager exchequer! What were we to do in this dilemma! A happy thought struck the resourceful Prince—he would join the opera company. Through his regularity of attendance and familiarity with the super's functions and repertoire, he had become valuable to the supe-master. The Pauper and I never knew the precise nature of his understanding with his superiors, but we never again paid for the vast privilege of wearing dirty and ill-fitting costumes and being kicked about by the stage hands—or more accurately, the stage feet. Indeed, from now on we had the best places on the stage, where we could witness the triumphs of the giants of those days, the de Reszkes, Maurel, Tamagno, Plancon, Melba, Calvé, Nordica, Eames, and their colleagues. Scalchi, of many registers, and the faithful Baumeister were among them. Evenings, after the performance, we even attained to eat a late Welsh rarebit, occasionally, at a nearby café, with certain of the petty officers of the company. Such ecstatic evenings well over, we sought out the altitudes of our abode. The Prince slept on the floor, the Pauper and I providing him with one of the pillows and a portion of the bedding, to which he added overcoats *ad lib.* In the morning, when the Pauper and I arose, the Prince would sleepily crawl up over the edge of our abandoned couch of repose, like the Nickelman over the well's edge in the "Sunken Bell," and thus more securely fortified in comfort, would re-enter the misty mid-region of dreams. Our lusty piano practicing seemed only to enhance the virginal quality of his slumber. About noon he would rise, and going to a neighboring and unpretentious lunch room, would make a belated breakfast of ice cream and cake.

But these operatic enterprises did not contribute materially to the incidental industry of earning bread. There was a tentative pupil or two, but they fell away for one cause or another. The Prince mortgaged his books, but that did not answer our needs for long, especially as the Prince himself insisted in riding in cabs upon the least provocation. For him to see a cab was to take it. A fortune of

seventy-five cents, that should have lasted us for three days, would vanish in a trice if fate, to the terror of the Pauper and myself, sent the dread Jehu around the corner into the Prince's view at the wrong moment. The times bore hard upon us in many ways. To add to our perplexities, the kingdom of our hats was divided, like "all Gaul, into three parts." We had one soft hat, one derby, and one silk hat. When the first two were in use, the unfortunate third of us was compelled to go forth arrayed like Solomon in all his glory, even if it were only to buy a needed package of shredded wheat at seven o'clock in the morning. For state events, such as studio receptions, where we hoped for a few macaroons and a cup of tea at the least, we had two frock coats, one of which was usually in pawn. When my two companions were off on one Quixotic errand or another, of a day's duration or more, five cents worth of dates, or three doughnuts at that price, one for breakfast, one for lunch, and one for supper, were my daily fare. I wandered aimlessly about Copley Square, unable to work, looking at that great monument of culture, the Boston Public Library, with its famous Allen

Brown library of musical scores, which I had seen arise stone by stone. I thought what excellent use I could make of the small fortune that had gone into a single one of those granite blocks.

The unrelenting stress of circumstances finally made it necessary for us to call a session, and discuss seriously, action for the present and possibilities for the future. There seemed only one hope of salvation—



—Copyright by Aimé Dupont.

### The Opera Season at Mechanics' Building Opened with Anton Seidl as Conductor

the army. And so, from nine o'clock that morning until four o'clock in the afternoon, we debated this question, whether we should try to pull through in our present course, or enlist. Long and hard the debate raged, serious enough, but not without its aspects of humor. The Prince urged that we enlist in the British army, in order to have a Nile trip thrown in. If you had to go into a battle, he argued, you could shoot yourself through the flesh of the arm and get sent to the hospital. But

at last, when the Prince and the Pauper had expended all their argumentative force, I maintained that I would stand by the ship of music, come what might. So we said no more of the army.

I had often seen songs published in the Sunday Herald, and so next day, in the hope of augmenting our resources, I took down a song to the musical editor, who was no other than Ben Wolff, of "Almighty Dollar" fame. I persuaded the Prince to go with me, in the silk hat, to help in making an impression. The august critic looked at the song, and with a sickly smile told us that the persons whose songs appeared in the paper, paid, or their managers or publishers did, for their appearance there. Thus were the vaudeville songs of the day made popular and profitable.

As we walked sadly up a narrow street paralleling one of the thoroughfares (the Prince wished to avoid the possible embarrassment of meeting certain Harvard professors) one of those sudden flashes of clairvoyance overtook me, which I had experienced on several previous occasions, and I made the flat statement, "There is one hundred dollars coming to me through the mail." Farther up the street we parted, as the Prince determined to walk to Cambridge, professors or no professors, and make a brain analysis which was due at the laboratory on that day, and which phase of his work still interested him.

The Pauper was away for two days, and as I went homeward, I pictured to myself, with no glowing anticipation, the lonely and meager evening meal of the remaining doughnut. I toiled up the stairs, entered the room, and listlessly opened a letter which lay on my table. *Mirabile dictu!* there was the check, and one hundred dollars was the amount. By an instinctive impulse I threw open the window, and remembering my baseball days, sent the innocent doughnut which lay on the table, whizzing out into the snowy and darkening spaces of the night. But this was an overhasty action, for now I had nothing to eat, and a check which I could not cash. I bethought me finally of a doctor of my acquaintance, looked him up, and on the evidence of the check, borrowed \$15. No amount of reflection could suggest to me a companion in my good fortune. The Prince and the Pauper might not reappear on the scene for hours, or even days. But I must eat, and eat well, and betook me to a good downtown hotel, when after laying in an ample supply of magazines, large and small—it was the day of the ephemeral freak magazines—I encamped at a table and with the air of a captain of industry ordered broiled live lobster, peach shortcake, and ice cream. Thus intrenched in bliss, I remained into the small hours of the night. The next evening our trio was reassembled and the Prince, now that we were rich, demonstrated in his own way, how such a celebration should be conducted.

From now on, a faint smile was discernable on the face of fortune. I heard of a school in an outlying town that wanted a conductor for a chorus of pupils. Taking what vague recommendations I could get, I went out and arranged the matter. Then, as I was not sure whether I could conduct, never having tried, I took one lesson from dear old Carl Zerrahn, and was thereafter master of twenty dollars a month.

Fortune's smile, like the barometric smile of the Cheshire cat in "Alice in Wonderland," became still more plain when I was invited to spend the Summer at one of the beautiful lakes in the central part of New York State. My host and benefactor was an ardent lover of music, and together during the Summer months we ransacked the musical climes.

In the Fall Anton Seidl visited, with his orchestra, the city in which my new friend lived, and through the intercession of the latter we were able to hear a new orchestral work—made possible by the leisure which had been so generously accorded me. Thus I learned to know the great gap which exists between how one thinks an orchestral work is going to sound, and how it actually sounds, and better still, I learned to know Anton Seidl, a circumstance not only happy in itself, but which was to mean much at a later time.

Fortune fairly beamed when I learned that after another Winter of struggle I should go to Bayreuth for the Wagner Festival, and perhaps remain in Europe for study. I did not know that I should set sail not only from America, but from my Bohemia as well, in the same ship.

[To be continued next week.]

### Enthusiastic Appreciation

NEW ROCHELLE, Jan. 13, 1909.  
To the Editor of MUSICAL AMERICA:  
I enclose check for two subscriptions, one for myself and one to the address as per enclosed slip. I wish to express my enthusiastic appreciation of the paper.

CHARLES ANDREA FILLER.



## MUSIC STUDY EXPENSIVE IN BERLIN

**August Spanuth Exposes Delusions of Which Many Americans Are Victims, Regarding the Cost of Living in the German Capital and the Remuneration a Concert Career There Offers**

The question of music study in Germany is handled without gloves by August Spanuth in a letter from Berlin to the New York *Staats-Zeitung*, in which the well-known critic, with merciless candor, undertakes to dispel many fondly cherished delusions of American students who look to the Fatherland as the Mecca for the Art-devotee without a deep purse.

"The first delusion is the cheapness of study in Germany, and especially in Berlin," observes Mr. Spanuth. "The American sends for the prospectus of a reputable conservatory, in which he finds the total tuition fees for a year, including instruction in all departments, placed at from \$100 to \$125. The same amount of instruction would cost much more, of course, in America. But it must be taken into consideration that at German conservatories the fees are increased by all sorts of little 'extras.' Then the instruction is principally class instruction, with very rarely more than twenty minutes' individual attention for each pupil.

"Moreover, the theory classes are usually so overcrowded that the student has to do a great deal of work by himself to accomplish anything worth speaking of. Especially is he at a disadvantage if he is not thoroughly at home in the German language. How often ambitious American students have come to me and bemoaned

the necessity of resorting to expensive private instruction in theory!

"And private lessons are not a whit cheaper here than in America. I have yet to find a piano or violin teacher with a reputation who would take less than \$5 per lesson (of one hour) from American pupils. Whether students of other nationalities are allowed cheaper rates I do not know, but I think it is quite possible. In fact, it is by no means uncommon for private teachers to charge \$7.50, \$10, or even \$12.50 per lesson.

"The danger of falling into the wrong hands is a subject to which a whole chapter could be devoted. Suffice it to say that if American students and their parents would exercise a little more care and, above all, judgment, many fatal errors, especially in the cases of vocal students, could be avoided.

"The second delusion, that it is much cheaper to live in Berlin than in American cities is no longer generally encouraged, it is true, but it should be permitted to die out entirely. The rates at a respectable Berlin pension are almost invariably higher than at an American boarding-house of the same rank. Even if the monthly sum should really seem a little less, our American friend will find at the end of the month that the extras for light, heat, baths, and so forth, more than make up the difference. The prevalent system of charging for every bath has induced many an American

to forego the accustomed daily ablution and be content with a semi-weekly indulgence.

"In short, he who tries to live and study music in Berlin on less than \$75 a month has to accustom himself to many uncomfortable privations. Such a sum just covers the absolute necessities.

"And now in regard to that fatal delusion, that it is easier to get started on a successful artistic career in Germany. I have had letters from men who for years have been giving piano lessons in the middle-size American cities, men who have wives and children, and who write in this strain: 'I have saved up \$3,000, and wish to go to Berlin to spend a year there studying with So-and-So and afterward concertize. Can you tell me what steps I should take in order to secure a large number of engagements?'

"The correct and probably most effective reply would be a howl of derision. The supposition that anyone could so soon make a living from concertizing in Europe is so utterly absurd as to move the initiated to scornful laughter. In the first place, be it known that not only does the first step to the publicity of the concert hall cost money, much money, but that a small fortune is necessary to follow up the first success made. Even in the rarest, most fortunate cases it is necessary to wait several years before concert-giving yields even a modest profit, and even then, so far as I know, there is no one that makes enough out of it to live by it alone who does not swoop down on America every now and again. Otherwise would our celebrated virtuosos bother themselves so much with pupils? If you ask them, they promptly confess, as a rule, that they hate teaching and really have not time for it, but that they need the money. As a general thing, the only person who makes money out of virtuoso concerts in Germany, and particularly Berlin, is the manager.

"It cannot be denied, of course, that there are a good many artists in Germany who have a nice little income 'on the side' from occasional concert appearances. But just ask them to describe the experiences of their first years. Then, too, against this number of successful artists must be placed the countless disappointed ones who, notwithstanding failure, were by no means blockheads.

"The singers among the American aspirants who come here have peculiar complications to face. The teacher they choose generally has them under his thumb when they begin their public career. Besides the limitations of his own personal tastes he may also have 'connections' from the early years of his professional career. If, by

chance, he was formerly the heroic baritone at some little Court Theater, then of course he knows this and that Intendant and he takes pains to tell the young American during the first interview: 'My child, after you have studied hard with me for three years I will introduce you to the Intendant of the Grand-Ducal Court Theater in No-Pay and—your future is made.'

"The course of training pursued depends less upon the natural character of the voice than the ideas adopted by the teacher in his former public career. The result is that voices essentially adapted for the concert-room are trained for the opera stage, a mezzo-soprano is forced into a high coloratura soprano, and a coloratura soprano is transformed into a contralto.

"And the end of it all, after years of hard work, is perhaps an engagement at a little Court Theater that pays no salary to beginners and after a long period of faithful service offers as a reward—the prospect of an order. There have been cases, indeed, where it was the teacher who received the decoration. Nor is it only the small court theaters that pay in this way; on the contrary, the services of celebrated singers in important opera festivals are frequently paid for with orders instead of coin."

### A Splendid Publication

HARTFORD MILLS, N. Y., Jan. 20, 1909.

To the Editor of MUSICAL AMERICA:

Enclosed find renewal of my subscription, which I assure you it gives me great pleasure to have the privilege of doing.

Surely you have achieved gratifying success with your splendid publication, which musicians and the musically-interested cannot afford to be without. All are unanimous in praising its excellence.

With best wishes for the new year and continued prosperity,

ALICE MANDANE MYERS.

A recital was given by the pupils of George M. Sulli, at his studio in New Haven, No. 890 Chapel street, on Saturday evening, January 23. Mr. Sulli is also arranging a concert in Bridgeport, Conn., for the benefit of the Italian earthquake sufferers. It will be given next Sunday at Poli's Bridgeport Theater.

The annual meeting of the Lyra Singing Society of Meriden, Conn., on Sunday afternoon, January 10, resulted in the election of the following officers: Ferdinand J. Radtke, president; Fred Gaertner, vice-president; Otto Kirschman, financial secretary, and Theodore Schwanke, treasurer.

**Arthur J. HUBBARD** VOCAL INSTRUCTION  
ASSISTANTS  
Madame HUBBARD and Frederick J. LAMB  
159 A TREMONT STREET BOSTON, MASS.

**M. E. AVIS BLIVEN CHARBONNEL** 10 WASHINGTON HALL  
TRINITY COURT BOSTON  
PIANIST AND TEACHER (Baldwin Piano Used)  
EN TOUR FALL 1907, MME. SEMBRICH—SOLOIST KNEISEL QUARTET.

**TIPPETT-PAULL STUDIOS**  
THE ART OF SINGING AND THE CULTIVATION OF THE SPEAKING VOICE  
CLARA TIPPETT WM. ALDEN PAULL  
312 PIERCE BUILDING, COPLEY SQUARE, BOSTON

**JAMES S. RATTIGAN** TENOR  
Management  
GEO. W. STEWART  
Personal address, Watertown, Mass. Telephone 120 Tremont St., Boston

**BOSTON SCHOOL OF GRAND OPERA**  
(Howe-Fabri Studios)  
Prof. G. Lo. G. Fabri Mme. Emma Howe-Fabri  
Pierce Bldg., Copley Sq., Boston, Mass.

**JOHN CROGAN MANNING** CONCERT PIANIST  
Chopin Recitals a Specialty  
Address M. B. PARKS  
246 Huntington Avenue  
Boston, Mass.

**W. C. BARRON** NEW IRISH SUITE  
TEACHER OF PIANO "COLLEEN" FOR PIANO  
161 HUNTINGTON AVENUE, BOSTON "LULLAO" "FORSAKEN"  
JOHN CHURCH CO. - Publishers

**STEPHEN TOWNSEND** BARYTONE SOLOIST and  
TEACHER of SINGING  
6 NEWBURY STREET BOSTON

**Miss Jessie DAVIS** PIANISTE and TEACHER  
STUDIO: 289 Newbury Street, BOSTON  
The Mason & Hamlin Piano

**HELEN ALLEN HUNT** CONTRALTO SOLOIST and TEACHER  
Instructor in singing, Bradford  
Academy, Haverhill, Mass.  
Soloist BOSTON SYMPHONY ORCHESTRA Season 1907-8 Studio, 514 Pierce Bldg., Boston

**Mme. Caroline Gardner Clarke-Bartlett**  
WINBURN B. ADAMS Assistant Studio: 509 Pierce Building, Boston MRS. CORA E. BAILEY  
Repetiteur & Accompanist

**CUSHING CHILD** Contralto Soloist, Teaching.  
Lang Studios  
6 Newbury St., Boston, Mass.

**EARL CARTWRIGHT**

**KATHERINE RICKER** CONTRALTO  
Concert, Oratorio and Recital  
Studio, Trinity Court, Boston.  
Telephone, Back Bay, 4030.

**BACHNER** PIANIST  
Address HENRY L. MASON  
492 Boylston St. (Mason & Hamlin Piano) BOSTON

**Miss Anna MILLER WOOD**  
**JOSEPHINE KNIGHT**  
Personal Address, 4 Haviland St., Boston

**EBEN H. BAILEY** Music Education.  
MRS. BAILEY, Assistant.  
Studios, 620-621 Huntington Chambers, Boston.

**JOHN HERMANN LOUD** CONCERT ORGANIST  
and TEACHER  
FELLOW AMERICAN GUILD OF ORGANISTS  
ASSOCIATE ROYAL COLLEGE OF MUSIC, LONDON  
Address 154 Oakleigh Road, Newton, Mass.  
Telephone, 798-4 Newton, North

**ANTHONY** PIANIST  
Address HENRY L. MASON,  
492 Boylston Street  
Mason & Hamlin Piano

**HELEN REYNOLDS TRIO**  
HELEN REYNOLDS Violin  
KATHERINE HALLIDAY, Violoncello  
MARGARET GORHAM Piano  
Management . . J. E. Francke, New York  
Personal Address - Trinity Court, BOSTON

**FRANKLIN L. WHYTE** VOICE CULTURE AND  
REPETOIRE  
384 A. BOYLSTON STREET  
BOSTON, MASS.

**MR. F. W. WODELL** Training from the Rudiments to Professional  
Attainment. Coaching for Soloists and Quartet.  
Teacher of Voice Culture and the Art of Singing  
Conductor of People's Choral Union of Boston  
Author of the C. & C. Voice Book—50c  
PIERCE BLDG., COPLEY SQ., BOSTON

**Bertha Wesselhoeft Swift** SOPRANO — TEACHER OF SINGING  
Children's Concerts a Specialty.  
Terms made for societies, clubs or private  
houses. Address, Trinity Court, Boston.

**DAVENPORT VOCAL METHOD** "Bel canto" School  
The Modern Schools, Conservatories, Academies, NOW  
etc. Class or private instruction. READY | "FUNDAMENTALS OF VOCAL ART" ONE DOLLAR  
Address—ALLEN DAVENPORT, Room 521 Huntington Chambers, Boston, Mass.  
THE WARREN DAVENPORT SCHOOL OF VOCAL ART.

TEACHER OF SINGING LANG STUDIOS, 6 NEWBURY ST., BOSTON  
**BARITONE**  
CONCERT RECITAL AND ORATORIO

**FRANK E. MORSE** TEACHING { Singers How to Sing  
AND ASSISTANTS Teachers How to Teach  
Studios: Steinert Hall, Boston

Mezzo-Contralto, Soloist and Teacher  
Soloist: Boston Symphony Orchestra  
Theodore Thomas Orchestra  
Kneisel Quartet, etc.,  
Studio: Pierce Bldg., Copley Square, BOSTON

SOPRANO SOLOIST  
Boston Festival Orchestra 1906-7  
Management, G. W. Stewart  
120 TREMONT ST., BOSTON

**RICHARD PLATT**  
PIANIST AND TEACHER  
STEINERT HALL, BOSTON  
New York Studio, 10 West 42 Street



## BUFFALO CLEF CLUB

Mrs. Rider-Kelsey Assists Chorus in Excellent Performance

BUFFALO, Jan. 25.—The Clef Club, under the direction of Alfred Jury, with Mrs. Corinne Rider-Kelsey as soloist, gave its second concert of the season in Convention Hall on Wednesday, January 20, before a large audience. The Clef Club is deserving of much praise and Mr. Jury, who conducted, as usual, with spirit and taste, has succeeded in making the chorus exceptionally responsive. Gounod's "O Day of Penitence" was sung with such beautiful expression and well adjusted dynamic effects that Mr. Jury was recalled several times. Gault's "Daybreak" and Schubert's "Omnipotence," arranged for eight part chorus and soprano solo, were also sung with a fine body of tone and harmonious blending of voices.

Two delightful numbers for women's voices were Neidlinger's "Rock-a-Bye" and Root's arrangement of "Comin' Thro' the Rye," which were rendered with excellent phrasing, clear enunciation and delicate shading. Other chorus numbers were "Songs of the Vikings," by Fanning; "Chimes of Oberwesel," by Baumer, and "O God, Light of the World," by Henrich. Mrs. Rider-Kelsey's pure, brilliant voice was heard to advantage in an aria from "Tosca," groups of songs by Strauss, Brahms and Hugo Wolf, whose "Mausfallen Spruchlein" was charmingly sung; songs by Carey, Reichardt, MacDowell, and a chanson provençale by Del' Aqua. Two encores were graciously granted. Mrs. Julia Bagnall and Mrs. Charles T. Wallace were the accompanists. M. B.

## An American Academy of Immortals?

WASHINGTON, D. C., Jan. 25.—Senator Lodge has introduced a bill to incorporate the National Academy of Arts and Letters, an organization modeled after the "Immortals" in France. The membership is to be limited to fifty. Among the notable men who are incorporators is Dr. Horatio Parker, of New Haven, the head of the music department of Yale University. W. E. C.

## Would Not Be Without It

HANOVER, PA., Jan. 19, 1900.  
To the Editor of MUSICAL AMERICA:  
Enclosed find check for renewal of subscription. Your paper is one of the most interesting publications in the musical world, and I would not want to be without it.

Wishing you continued success,  
J. FRANK FRYSENGER.

The first German performance of Leroux's "The Vagabond" evoked enthusiasm in Düsseldorf.

MRS. DE MOSS GIVES  
BRILLIANT RECITAL

Popular Soprano Presents Interesting List of Songs at East Orange Club

Mary Hissem de Moss, the popular concert soprano, gave a recital on Thursday evening of last week at the Woman's Club of East Orange, N. J. Her program contained this inviting list of items:

"My Heart Ever Faithful," Bach; "O Sleep! Why Dost Thou Leave Me?" Handel; "Oh, Had I Jubal's Lyre (Joshua)," Handel; "Angels Ever Bright and Fair (Theodora)," Handel; "Phyllis Hath Such Charming Graces," Young; "Send Me a Lover, St. Valentine," Macfarren; "Polly Willis," Arne; "Longing," Saar; "Where the Bee Sucks," Sullivan; "Romanze," Kreutzer; "O Schwestern, Klagt mit Mir," Tchaikowsky; "Ständchen," Strauss; "Heimliche Aufforderung," Strauss; "What Is Love?" Ganz; "A Question," Gaynor; "The Infant," Gaynor; "Come Out, Mister Sunshine," Bliss; "My Shadow," Stephens; "The Cross," Ware; "Sunlight," Ware.

To hear such an interesting variety of songs, well sung, was worth a journey to East Orange. Mrs. de Moss is a lyric soprano equally satisfying in brilliant coloratura arias, or in *Lieder* of soft melodiousness. In the group of the older classics which opened the concert her singing of "Oh, Had I Jubal's Lyre" displayed her vocal resources to best advantage. The old and new settings of the English lyrics which followed were beautifully rendered with a naïveté and freshness befitting the text. The audience forced her to repeat Saar's "Longing."

The *Lieder*, which lay in her lower and middle registers, brought out the sympathetic qualities of her voice, and were sung with a proper regard for their meaning. As an encore she sang Brahms's "Meine Liebe ist Grün," perhaps, the best work of the evening.

The pretty trifles which closed the program were daintily given. "Come Out, Mister Sunshine," a charming bit by Bliss, dedicated to Mrs. de Moss, called forth an encore.

The audience which was large and enthusiastic, was most generous with its re-



Mary Hissem de Moss

calls, and after the final number waited for "more," which came in the shape of Mrs. Beach's "The Year's at the Spring," another vocal triumph for Mrs. de Moss. Charles Albert Baker was an excellent accompanist.

## OLIVE MEAD IN NEW HAVEN

Violinist Plays Concerto in Beethoven Program Directed by Dr. Parker

NEW HAVEN, CONN., Jan. 23.—The third concert of the New Haven Symphony Orchestra presented a one-composer program, the compositions rendered being the violin concerto, the fifth symphony and the "Leonore" overture, No. 3, of Beethoven. The soloist was Olive Mead.

The orchestra, under the direction of Dr. Horatio Parker, never played better than in the symphony, even the brass choir, which has caused some little trouble at the previous concerts, being perfectly in accord with the rest of the choirs. Dr. Parker's readings of the various compositions were virile and strong, and yet devoid of any mannerisms which might tend to obscure the thought of the composer.

Olive Mead played the concerto with a tone of much purity, though somewhat lacking in warmth, and with breadth and sincerity. Her playing showed a deep study of the masterpiece and was an intelligent exposition of the beauties of the score.

## Tonkünstler Society Musicale

The Tonkünstler Society, of New York, gave its regular Tuesday evening musicale on January 19, when the following artists appeared on the program: Henry Schradieck, violin; William H. Barber, piano; Mrs. Alexander Rihm, soprano; Alexander Rihm, piano; Mrs. Carl Hauser, piano; Richard Arnold, violin, and Ernst Stoffregen, cello.

The program included the Rubinstein sonata for piano and violin, G major, op. 13; the Smetana trio for piano, violin and cello, G minor, op. 15, and the following songs by Adolf Jensen: "My Heart's in the Highlands," "Fuer Einen," "John Anderson and "Lebe wohl, mein Ayr."

## Alice Nielson for the Metropolitan

Owing to the retirement of Mme. Sembrich from the Metropolitan Opera Company, Alice Nielson, formerly prima donna of "The Bostonians," and more recently with the San Carlo Opera Company, has been engaged to take the place of the Polish prima donna as *Suzanna* in "Le Nozze di Figaro."

## New Baritone at the Metropolitan

M. Armando Lecomte, Genoese and Savoyard by birth, and well known in Newport as a singer at such musical functions as are popular during Newport Summers, has been engaged as one of the first baritones at the Metropolitan Opera House.

Schumann-Heink conquered the Berlin public anew this past week, when she sang in Berlin with orchestra under Arthur Nikisch. The tickets for both concerts were sold a week in advance.

ENGAGES SINGERS  
FOR BOSTON OPERA

Henry Russell in Europe in Quest of Fresh Talent for New Institution

PARIS, Jan. 20.—Henry Russell, director of the new Boston Opera House, has arrived in Paris, where he will remain for a few days seeking fresh talent.

"I have just heard twenty-two American girls," he said to a newspaper correspondent, "some who want to join the Boston opera school, while others aspire to engagements in opera. I shall leave for Milan on Saturday to hear a number of other artists. From there I go to Rome, Naples and Southern Spain, then northward to Sweden on a voyage of discovery of unknown talent."

While in Europe Mr. Russell hopes to conclude negotiations already under way for lighting the Boston Opera House. There is a secret in this, and Mr. Russell declines to divulge it until everything is settled, but he hints at a scheme of lighting which he hopes to introduce that is quite novel and unlike anything existing in any of the world's theaters or opera houses.

Talking of the arrangements of the Boston Opera House, Mr. Russell said there will be two distinct companies, French and Italian, so that French artists would not have to sing Italian operas or vice versa. He will draw upon artists of the Metropolitan Opera for German works, as provided in the working agreement between them.

Mr. Russell stated that the relations between himself and Signor Gatti-Casazza were most cordial, and that there was no truth in reports to the contrary. He added: "Signor Gatti-Casazza takes an active interest in the Boston opera. We lunched together the day I left America."

Mr. Russell added that \$100,000 had already been subscribed for the foundation, tuition, maintenance and scholarships of the Boston Opera House.

## Henry K. Hadley Completes New Opera

Henry K. Hadley, the American composer, who is conducting at the Opera in Mainz, has just finished an opera, "Safié," on a Persian subject, which will be produced in Mainz soon. Dr. Otto Neitzel, the famous critic, made the German translation.

The Mary Garden-Cavalieri-Hammerstein incident, which has already been chronicled in MUSICAL AMERICA, brought forth the announcement that Mr. Hammerstein had in view the engagement of Aino Ackte, who is singing *Salomé* in Dresden, and Mme. Maeterlinck, wife of the novelist, who is singing in Brussels.

Kate Lewis, of No. 121 Park street, New Haven, Conn., gave a musicale on Friday afternoon, January 8, at which a number of her pupils assisted.

**NATHAN FRYER**

Six Years with Leschetizky Personally

**CLARA**  
Violinist

**FARRINGTON**

**AUGUSTA**  
Organ & Piano

STUDIO, 152 EAST 22d STREET

PHONE, 1440 GRAMERCY

**Garnett HEDGE TENOR**

Auditorium  
Building  
CHICAGO

**LA PORTE VAN SANT**

BARITONE—Concert, Oratorio, etc.  
Instruction, Art of Singing  
DAVENPORT IOWA and  
501 KIMBALL HALL, CHICAGO

**Emma K. Denison**

RECITALS OF CHILDREN'S SONGS  
Teacher of Voice and Sight Reading  
Phone 380 Chelsea  
113 West 12th Street, New York, N. Y.

**Mme. CECILE**

**CHAMINADE**

Used during her American  
tour exclusively . . . . .

**The EVERETT PIANO**

The John Church Co., 37 W. 32d St., New York

MR. GEORGE M. ROBINSON PRESENTS  
**MISS CLARA CLEMENS** CONTRALTO  
FOR TERMS, DATES, ETC., ADDRESS ONE MADISON AVENUE, N. Y.

**FREDERICK CARBERRY** TENOR

CARBERRY STUDIOS,  
63-64 Mack Block,  
Milwaukee, Wis.  
714 Kimball Hall,  
Chicago, Ill.

**S. C. Bennett**

Vocal Instruction

827 CARNEGIE HALL



**MAUD POWELL**

Management: H. GODFREY TURNER 1402 BROADWAY, NEW YORK

PHONE, 4458 38th ST.

**ANNE V. MUKLE**

Remaining  
in America  
until April,  
will accept  
a limited number of professional concert  
artists for coaching. Address c/o

H. GODFREY TURNER, 1402 BROADWAY, NEW YORK.  
Phone, 38th St.-4458



## Cantata Club Gives Its Concerts

The Cantata Club of New York, an organization of women, conducted by Albert Gerard-Thiers, gave a concert in the au-

## First American Tour of the Brilliant Young English Violinist



# Albany Ritchie

SOLE DIRECTION

ERNEST GOERLITZ

(Late General Manager Metropolitan Opera Co.)  
437 Fifth Avenue, New York City  
(Corner 39th Street)

Dates Booking from January 1.

ditorium of the Twenty-third Street Y. M. C. A. on January 20. The soloists were Emma W. Hodgkinson, soprano; Marguerite Moore, violin, and Albert Gerard-Thiers, tenor. The accompaniments were played by Harriet Holly and Harry Howe Whitaker. A number of players from the Women's Philharmonic Orchestra, under the direction of Marguerite Moore, assisted. Those who played were Otilie Amend, Clara Best, Miss Bernstein, Mrs. Krausi, Mabel Hertz, Kathrine Smith. There was an unusually large audience. The soloists and the chorus, because of the enthusiasm of the audience, were compelled to repeat several numbers.

## SYMPHONY CLUB CONCERT

Albert Spalding Soloist with David Mannes's Progressive Orchestra

Albert Spalding added to the list of his successes on Saturday evening, January 23, at the Symphony Club of New York, at the Hotel Plaza. Under David Mannes's direction this club has grown from a mere violin class to the estate of a modest symphony orchestra, already showing excellent training. The program began with the Beethoven Eighth Symphony, which had a very sprightly and charming reading under Mr. Mannes's baton.

With the Mendelssohn violin concerto Mr. Spalding equaled the success which he achieved at the Volpe concert, and was enthusiastically encored, playing afterwards a Gigue, unaccompanied, from the violin sonata by Rust. The Elegie from the Serenade for string orchestra by Tschaiikowsky a work very characteristic of its composer, and very beautiful, was given with splendid effect. The Rienz Overture was perhaps a seriously heavy undertaking for a modest band, but its salient features were made to stand out clearly. This little orchestra shows evident signs of good drilling; the bowing and phrasing of the violins was noteworthy.

The violins, with Mrs. W. L. Bowman as concertmaster, were: Eleanor B. Alexander, Margaret Dix, Emily Gilbert, Anita Merle-Smith, Mrs. Trenor L. Park, Dorothea Wardwell, Mary Hoyt Wiborg, Mildred P. Woolworth, Miriam Smyth, Elsie Greer and Dorothy Jenks. There were also four violas, four cellos, and three basses.

Mary Callender is president of the club, and Mrs. Henry A. Alexander is vice-president. The directors are Mrs. Robert Abbe, Mrs. C. T. Barney, Mrs. F. H. Betts, Miss De Forest, Mrs. W. P. Douglas, Mrs. Brayton Ives, Miss Post, Mrs. Marian Story, D. O. Mills, August Belmont, Frank Damrosch, Walter Damrosch, Charles Lanier, Jules A. Montant and J. Hampden Robt.

## SUCCESSFUL YOUNG PIANIST

Aloys Kremer's Work Insures a Brilliant Future for Him



ALOYS KREMER

Aloys Kremer is one of the few prodigy pianists who are making good in a serious sense. He is studying earnestly and is growing to full proportions as an artist. He has appeared at various concerts and recitals, notably in recital recently in Mendelssohn Hall.

His playing shows intelligence and a good deal of virility. He is clean-cut, sincere, frank in manner, has a nice address, no affectation whatever, and seems destined for a very successful career. His principal teacher has been Franz Mantle.

## Americans Give Paris Recital

PARIS, Jan. 25.—Mrs. Winifred Hunter, a young American, gave a piano recital at the Salle Femina to-night. She was assisted by Mrs. Katherine Fisk, the American contralto.

## "Merry Widow" for Paris at Last

PARIS, Jan. 23.—Paris is to see "The Merry Widow" in March at the Apollo Theater, and there is a very good chance that the American prima donna, Fanchon Thompson, will sing the title rôle.

## Riccardo Martin Receives \$1,000 Gift

To show that they appreciated his efforts in behalf of the Metropolitan Opera Company, the directors have just given Riccardo Martin, the American tenor, a check for \$1,000. The young American tenor was much surprised when Mr. Gatti-Casazza met him in the foyer, said a few words of appreciation and handed the check to him. The directors told him that the giving of his services when they were most needed could only be repaid by a cash present.

## Cannot Go without "Musical America"

NEW YORK, Jan. 22, 1909.  
To the Editor of MUSICAL AMERICA:  
Send the paper to the enclosed address in Macon, Ga. I take a great deal of delight in reading your paper. Cannot go anywhere without I have it with me,  
IRENE PATISON,  
Dwight School, Englewood, N. J.

C O N T R A L T O	H		C O N T R A L T O
	E		
	W	D	
	A	L	
	D O		
	L D		
	O D		
	D O		

Management: Room 834, Carnegie Hall  
PERSONAL ADDRESS: 204 W. 94th St., NEW YORK

## Eleanor McLellan

TEACHER OF SINGING  
Ateller Building, 33 W. 67th St., New York  
Phone, 4225 Col.  
Prominent Pupils Now Studying—Daniel Beddoe, Tenor; Tom Daniel, Bass; Edward Strong, Tenor; Beatrice Fine, Soprano; Charles Kitchell, Tenor; Antoinette Harding, Contralto; Grace Munson, Contralto; Suzanne Harvard, Soprano; Wm. Weild, Bass; Georgie French, Contralto; Edwin Evans, Bass.

## TOWNSEND H. FELLOWS

Concert Baritone

Can be engaged for

Oratorios, Concerts,  
and  
Song Recitals

Pupils prepared for professional careers in all branches of singing, from the rudiments of tone-placing to repertoire.

For particulars address

503 Carnegie Hall, N. Y. City  
Tel. 2940 Col.

# GLENN HALL

## TENOR

# FLORENCE AUSTIN

# J. MENDELSON, PH.D.

VOCAL CULTURE  
PIANO COMPOSITION  
874 Carnegie Hall New York

# MERRITT-COCHRAN

SOPRANO  
Oratorio, Concert, Recital  
113 Macon St., Brooklyn, N. Y.  
Phone 2305J Bedford

# Janet SPENCER

CONTRALTO  
Management, HENRY WOLFSOHN  
131 East 17th Street, New York

CLARENCE  
930 West End Avenue  
NEW YORK  
Telephone, 3928 Riverside

# EDDY

CONCERT ORGANIST  
PUPILS RECEIVED  
Management: Haensel & Jones  
1 East 42d St., New York

# Mme. NIESSEN STONE

Address: Ernest Goerlitz METROPOLITAN OPERA HOUSE New York SEASON 1908-09

# EDWIN GRASSE

VIOLINIST  
ADDRESS  
556 Fifth Avenue

# DANIEL BEDDOE

DRAMATIC TENOR  
CONCERTS, ORATORIO, Etc.  
Address, HENRY WOLFSOHN, 131 E. 17th St.

CONCERTS: ORATORIOS  
SONG RECITALS  
Exclusive Management:  
HAENSEL & JONES  
1 East 42d St., New York

# FLORENCE HINKLE

Personal Address  
122 W. 114th St.  
NEW YORK

# Dr. F. D. LAWSON

TENOR  
Studio: 1 East 42d Street  
Management: R. E. JOHNSTON  
St. James Building, New York

# NORMA TRIO

PIANO: VIOLIN: 'CELLO  
Address J. E. Francke, 1402 Broadway

# PAUL DUFALUT

TENOR  
Oratorio, Concert, Recital, Instruction  
339 WEST 23d STREET, NEW YORK  
Phone 2992 Chelsea

# CHRISTINE MILLER

CONTRALTO  
PITTSBURG ACADEMY  
PITTSBURG, PA.

# Ellen LEARNED

CONTRALTO  
Management, J. E. FRANCKE, 1402 Broadway  
Phone: 3852 River Studio, 206 West 106 St.

# REED MILLER

TENOR  
HENRY WOLFSOHN  
131 East 17th St., New York

# DAISY CASTLEMAN MORRIS

SOPRANO  
CONCERT: TEACHING  
AUSTIN, TEXAS

MAX - - - Baritone  
JULIA - - - Contralto

# HEINRICH

STUDIO ADDRESS:  
55 Auditorium Bldg.  
CHICAGO

# MARION GREEN

BASSO CANTANTE  
Auditorium Bldg. Phone, Harrison 5109  
Managers: PHILIP RAY AGENCY  
Steinway Hall Chicago

# Cunningham

BARITONE  
Management  
HENRY WOLFSOHN  
131 East 17th Street, New York

# VAN YORKX

Mr.-Tenor and Mrs.-Soprano  
Under Management of  
ARTHUR F. GOODRICH  
2 West 39th Street

M GERTRUDE BELLE  
L Eastern Representative  
J. E. FRANCKE  
1402 BROADWAY, NEW YORK

# TRYONE

COLORATURA  
SOPRANO  
SAN FRANCISCO, CAL.

Available for  
Local Concerts  
and Teaching.

# WATERHOUSE

SOPRANO  
Management, Haensel & Jones  
1 East 42d St., NEW YORK  
Personal Address: 41 West 36th St.  
Phone, 2660 38th St.



## THOMAS ORCHESTRA ADVANCES NOVELTIES

Walter Unger, 'Cellist, Appears as  
Soloist—"Dance of Seven  
Veils" Played

CHICAGO, Jan. 25.—Varied and interesting was the program advanced by the Theodore Thomas Orchestra last week. A worthy recognition of home talent and the introduction of a novelty added to the significance of the concert.

The works of Anton Dvôrák are ever welcome features, and the three overtures that comprised the opening items on this occasion showed the great Bohemian in his best estate before he penned his more important work, the "New World Symphony." The initial overture, "In Nature," is sympathetically attuned to all the sweet sounds of Summer in the woodland. In rather sharp contrast to this came the overture of "The Carnival," which returned to the workaday world and its artificial enjoyments, and in contrast to the other two, yet neither as strong or as sympathetic, was the overture founded upon "Othello," which has in it and over it the sense of tragedy.

After these selections Walter Unger, who has been associated as 'cellist with the orchestra since its beginning, played the concerto in B Minor, op. 32, by Jules De Swert. This composition affords considerable work in brilliant passages, and the 'cello has a beautiful cantabile melody in A major, that was carried with remarkable finesse. He was heartily recalled, and gave added novelty to the day in a selection in which he was accompanied on the harp played by Mr. Singer.

Following the intermission, Director Stock swung his bâton over a diminished orchestra that had been reduced to fifteen wind instruments to give a serenade by Walter Lampe which furnished a striking novelty in Munich a few years ago. Each of the five movements had distinct individuality, and the voicing was particularly pleasing. The serenade was scored for two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, double bassoon and four horns. This novelty had an invigorating air of freshness that was captivating, and found much favor with the audience.

In striking contrast came the "Dance of the Seven Veils," from Richard Strauss's "Salomé," which enlists all the resources of the modern orchestra. C. E. N.

### GABRILOWITSCH IN CHICAGO

Russian Pianist Greeted by Large Audience in Music Hall

CHICAGO, Jan. 25.—Ossip Gabrilowitsch's re-entry into Chicago's concert field last Sunday was brilliantly accomplished, and he was warmly welcomed by an audience that crowded Music Hall. Since his first appearance here a number of years ago as an interpreter of Tchaikowsky, the young Russian has grown in artistic stature and advanced agreeably from the prodigy period.

He not only has remarkable technical accomplishments, but, a temperamental gift, that gives important value to his interpretations. Another feature of his work that is particularly worthy is its tonal charm. He always appears to draw the very best from the instrument, and the one that he played on this occasion, by the way, was an excellent piano with a full rich tone, and no semblance of noise that often marks forte playing.

Not in a long time has a Chicago audience listened to such a brilliant performance of the Chopin Mazurka in D minor. He gave among his encore numbers a Brahms selection infrequently heard and a piece by Chopin and one of his own compositions. The concert closed with Henselt's "If I Were a Bird," which was charmingly vital. C. E. N.

### Marie Schade's Début in Chicago

CHICAGO, Jan. 25.—Marie Schade, a young Danish pianist, made her first appearance here last Wednesday evening in Music Hall in a program of standard selections, and proved to be a rather interesting, if not a highly temperamental personage. She has a good fund of technical resources, but frequently lacks temperamental force to interest an audience strongly in her work. In the Beethoven sonata, No. 109, she took liberties with the tempo; likewise her playing of the Schumann Fantasia in C was lacking in dynamic contrasts. However, be it remarked to her credit that she gave a brilliant presentation of the "Loreley" by Franz Liszt, and her playing of the Grieg Ballade in G Minor showed an appreciation of the mood of the composer. Her recognition of America's composition was a concert study by MacDowell, op. 16, which was played excellently. C. E. N.

## ARNOLD VOLPE MENDELSSOHN CONCERT

Frieda Langendorff and Albert Spalding as Soloists at Centenary  
Celebration Win New Laurels

The Mendelssohn Centenary was brilliantly commemorated by the Volpe Symphony Orchestra in its concert at Carnegie Hall on the evening of January 21. The following Mendelssohn program was given:

Symphony No. 4 (Italian), in A major, Op. 90. Aria, "Hear Ye Israel," from Elijah. "A Midsummer Night's Dream," Adagio e Lento, from Quintet, Opus 87 (arranged for string orchestra by Arnold Volpe). Violin Concerto in E minor, Op. 64. Overture, "Ruy Blas," Op. 95.

It is a good deal to ask one to sit through a program of Mendelssohn music two and one-half hours long. Nevertheless the orchestra handled the music well, being excellent in the rapid, delicate string passages in which Mendelssohn abounds, and developing a good tone quality as well as proving itself accurate in intonation. Precision was sometimes lacking, but the orchestra has made good progress. Some features of the evening were



Copyright Aimé Dupont.  
Frieda Langendorff

Mme. Frieda Langendorff, who sang the Aria, and Albert Spalding. Great successes were scored by both artists. Mme. Langendorff sang with great breadth and warmth, and with much dramatic feeling, and was enthusiastically applauded and recalled several times. Spalding fairly outdid himself in his playing of the famous violin concerto. He managed the technical difficulties of the last movement with the greatest confidence, and gave a most brilliant performance. The Andante also had a very artistic reading at his hands, and gained all the more through the quiet dignity of his style. He was recalled again and again with the most overwhelming enthusiasm, and his appearance may be regarded as



Albert Spalding

a sensational triumph, if that term may be applied to one whose art is in itself fortunately not sensational in the slightest degree. Conductor Volpe had a hard time beginning the Ruy Blas Overture, so great was the demand for Spalding's reappearance. Mr. Volpe's own arrangement of the Adagio from the Quintet was excellently made. A. F.

### BISPHAM RECITES "THE RAVEN"

Eminent Baritone Gives Delightful Interpretation with Mr. Bergh's Music

At the recent celebration of the Poe centenary at Columbia University, David Bispham gave a reading of "The Raven" with a new musical setting or "background" by Arthur Bergh, a Minnesota composer. This new work undoubtedly possesses great merit, and Mr. Bispham produced with it a profound and stirring impression. Spontaneous enthusiasm was aroused in the distinguished audience, which contained such men as Richard Watson Gilder and Edwin Markham.

Mr. Bispham has taken a leading place in the production of new works by Americans, and has launched the reputations of a number of composers who otherwise might have still remained in obscurity. He is also taking a distinct stand for the musical recitation, which, since the arrival of "modern" music on the scene, takes on new possibilities. In this form of art, with its newly developing quality, Mr. Bispham, with his rich speaking voice and instinctive dramatic sense, is satisfying and convincing.

### Chicago College Aids Earthquake Victims

CHICAGO, Jan. 25.—The postponed performance for the benefit of the Italian sufferers under the auspices of the Chicago Musical College was given at the Studebaker Theater last Thursday afternoon. The entertainment was varied between opera and drama, the opening feature being the balcony scene of "Romeo and Juliet." John B. Miller, the sterling tenor, appeared as Romeo, and Leonora Antoinette Allen as the Juliet. The opera was given under the personal direction of Herman Devries, and Karl Reckzeh conducted the orchestra.

The second portion of the program was the initial performance in America of Henry James's comedy drama "Daisy Miller," staged under the direction of J. H. Gilmour, head of the School of Acting of the Chicago Musical College.

Dr. LUDWIG

COENRAAD V.

## WÜLLNER-BOS

The GREAT GERMAN LIEDER SINGER

Accompanist

In America, November, 1908, to April, 1909

Sole Management: M. H. HANSON Carnegie Hall, New York Telephone, 6973 Columbus  
For Bookings West of Chicago address: F. WIGHT NEUMANN, Auditorium Building, Chicago.

### SECOND AMERICAN TOUR OF THE WORLD-FAMOUS

## Flonzaley Quartet

Founded in 1903 by Mr. E. J. de Coppet, of New York

IN THE UNITED STATES FOR FOUR MONTHS, BEGINNING JAN. 1st, 1909

NEW YORK: January 5th—February 2d—March 16th.

BOSTON: January 7th—February 4th—March 18th.

CHICAGO: February 7th—February 21st.

Tour rapidly booking.

For terms and available dates address:

LOUDON CHARLTON

Carnegie Hall, New York

## CHICAGO MUSICAL COLLEGE

FOUNDED 1867

DR. F. ZIEGFELD, President

COLLEGE BUILDING, 202 MICHIGAN BOULEVARD, CHICAGO, ILLS.

No school of its kind offers such comprehensive advantages. Has the strongest Faculty ever assembled in a College of Musical Learning.

Investigation will demonstrate the superiority of this institution.

### BOARD OF MUSICAL DIRECTORS:

Dr. F. Ziegfeld Hugo Heermann Dr. Louis Falk Hans von Schiller Ernesto Consolo  
William Castle Herman Devries Felix Borowski Mrs. O. L. Fox

ALL BRANCHES OF

SCHOOL of ACTING  
OPERA

MUSIC

SCHOOL of EXPRESSION  
Modern Languages

HUGO HEERMANN, the world renowned Violinist and Instructor, of Germany, will continue to direct the violin department.

ERNESTO CONSOLO, the Eminent Italian Pianist, has been re-engaged, will accept a limited number of pupils.

J. H. GILMOUR, for the past twenty-five years one of the foremost actors of Shakespearean and modern roles and recently leading support with Viola Allen, Maud Adams, Julia Marlowe, Virginia Harned, etc., personally directs the School of Acting.

PUPILS ENROLLED AT ANY TIME

ILLUSTRATED CATALOG MAILED FREE

### MANAGEMENT

JOHN WARREN  
Carnegie Hall  
N. Y.

THE EMINENT PIANIST

THADDEUS RICH

STEINWAY PIANO USED

CONCERT MASTER  
AND SOLOIST  
PHILADELPHIA ORCHESTRA

ELIZABETH

American Representative of

SBRIGLIA

FERCUSSON

PARIS

BERLIN

CLARK-SLEIGHT

116 EAST 19th STREET

NEW YORK CITY

MYRTLE IRENE MITCHELL

MEZZO-SOPRANO. Pupils accepted. Studio, 730 Fine Arts Bldg., Chicago, Ill.

THE ONLY TEACHERS' AGENCY EXCLUSIVELY MUSICAL

Music Teachers  
for high grade POSITIONS

MUSIC TEACHERS' EXCHANGE

Suite 1014-1015 Steinway Hall, Chicago

THE PHILIP RAY AGENCY - - - Managers

CONSERVATORY OF MUSICAL ART

214 Lenox Ave., bet. 120th & 121st sts., New York

ARTHUR CLAASSEN, LEOPOLD WINKLER,  
OTTO JABLONSKY, Directors.

Brooklyn Conservatory of Musical Art

Arthur Claassen, Leopold Winkler, Directors.

905 Broadway and Arlon Place, Brooklyn, N. Y.

CECIL

JAMES

TENOR

MANAGEMENT:—

Walter R. Anderson

5 West 38th St. Phone, 349-38th  
NEW YORK

## The American History and Encyclopedia of Music

CHICAGO  
802 Plymouth Bldg.

IRVING SQUIRE  
TOLEDO

BOSTON  
129 Boylston St.





THE MUSICAL AMERICA COMPANY  
PUBLISHERS

Published Every Saturday at  
135 Fifth Avenue, New York

By THE MUSICAL AMERICA COMPANY,  
John C. Freund, President, address 135 Fifth Ave., New York  
Milton Weil, Treasurer, address 135 Fifth Ave., New York  
Leopold Levy, Secretary, address 135 Fifth Ave., New York

JOHN C. FREUND - - Editor

PAUL M. KEMPF, Managing Editor

Boston Office:  
DELBERT L. LOOMIS  
Room 1001, 120 Boylston  
Street  
Long Distance Telephone  
570 Oxford

Chicago Office:  
CHARLES E. NIXON  
RENE DEVRIES  
241 Wabash Avenue  
Room 409  
Telephone Harrison 4383

MILTON WEIL - - Business Manager  
JOHN LAVINE, Manager for the Musical Profession

#### SUBSCRIPTIONS

For One Year (including Postage) . \$2.00  
Canada (including Postage) . . . 3.00  
Foreign (including Postage) . . . 3.00  
Single Copies . . . . . .10

Telephones: 5070-5071-642 Gramercy  
(Private Branch Exchange Connecting all Departments)

New York, Saturday, January 30, 1909

**"Musical America" has risen to chronicle the national endeavor, the national work in music, and to establish a principle, the principle of honesty and justice in musical journalism.**

#### No Dearth of Operas by Americans

Frederick W. Coburn, in an article on Frederick S. Converse, in *The World To-Day*, points out the rarity of grand operas by Americans. He makes the extraordinary statement that "preceding Converse's romance, 'The Pipe of Desire,' there actually have been only three American essays in grand operatic composition. These are," he says, "N. H. Fry's 'Leonora'; George F. Bristow's 'Rip Van Winkle,' and Walter Damrosch's 'The Scarlet Letter.'" He somewhat apologetically admits a fourth, "Zenobia," by Silas Pratt. Mr. Coburn, explaining the shortness of this list, quotes words credited to Mr. Converse himself, as follows:

"Only the exacting nature of the work and the temptation, which is probably stronger in the United States than anywhere else, to rush into the first gainful pursuit that offers itself, stand in the way of our having a larger school of native composers than we now have."

Mr. Converse's idea, while having perhaps, an element of truth in it, certainly admits of discussion. It seems exceedingly doubtful if in the categorical way in which it is stated, it is true. To a man to whom the real call comes to be a composer, a gainful pursuit is in no degree a temptation. For him in whom the impulse to composition is strong, there is not even a desire to look out upon the commercial affairs of the world with any envy or longing. In fact, to a composer who is inevitably a composer, there is almost nothing more repugnant than the thought of entering the world of business. The composer who is led from the straight and narrow path of art by the lure of a gainful pursuit, may be said never to have been a composer. In some persons of artistic tendencies the creative spark is so feeble a thing that it were far better not to take it for life's guide.

It is also doubtful if the young man contemplating a career as a composer gives any heed to the "exacting nature of the work." At that stage in his career the intoxication of his enthusiasm diminishes the obstacles of which his elders tell him, to zero. And why should we want a "larger school of native composers than we now have?" One can now without difficulty

record three hundred or more, and at least eighty or ninety who have genuine artistic ideals, and are striving to realize them. These estimates make no reference to the innumerable popular composers. What we want is not more composers, but better ones, better work from the mass of the composers we have. The real danger in America is not that the composer will be lured away by commerce. If he is thus weak, he would not bring honor to the ranks of composers, even should he remain there. The national danger in musical composition is, first, the national hurry, and second, the composers' need of working in small, insignificant forms, because they cannot so readily get a hearing in the larger ones. The first is by far the greater danger. Many Americans have so false an idea of what constitutes success that they would prefer to exhibit a facile artistic success rather than to endure, year after year, the criticism and misunderstanding of those who cannot appreciate what it means to conceive and carry out an artwork of large dimensions. If the composer has no money, as is usually the case, he must make it in one way or another; and as song writing, if the composer is fortunate in his publishing arrangements, is profitable in America, he is likely to fall into that and, acquiring the habit of working in little forms, eventually disqualifies himself for symphonic or operatic composition. Incidentally, the demand for songs in America has brought the American composer farther in this branch of his art than in any other; and the now arising demand for American grand opera will as certainly be productive of a genuine art development in that direction. We must demand that our composers form the opera-writing and symphony-writing habit!

The standard of the knowledge of American musical history and achievement has been raised of late, and we should be careful in making such statements as Mr. Coburn's about the number of American grand operas already written. Of J. K. Paine's "Azara" we have heard much, although none of the music, during the last few years. Arthur Nevin completed his Indian opera "Poia" several years ago, and is at present engaged in making a revision of the score in Berlin. Louis Coerne has written a grand opera, "A Woman of Marblehead." Harvey Worthington Loomis has written a dramatic "one-acter," "The Traitor Mandolin," which may be regarded as a grand opera to the extent to which the "Pipe of Desire" may be so regarded. Albert Millenberg's "Michaelangelo" is to be heard in Vienna in the latter part of March. California has been producing one new grand opera a year, for a number of years, in the "Forest Festival" of the Bohemian Club; operas which, in their wonderful setting in the Club's redwood grove on the Russian River, have impressed many people as deeply as the Wagner performances at Bayreuth, if not specifically in respect of composition, at least in the effect of largely conceived and magnificent total results. Frederick Grant Gleason's "Otho Visconti" and "Montezuma" are reposing somewhere in a safe in Chicago. T. Carl Whitmer has six completed operas, in the nature of "miracle plays," a "Cycle of Redemption," awaiting stage performance. He is rash who will venture to say, off hand, how many grand operas Americans have written.

#### Achievements of the American Song Writer

There is one point not yet sufficiently cleared up, for which no better text can be found than the following paragraph from Francis Rogers's stirring article in *Scribner's Magazine* for January, which has already been discussed in these columns. He writes:

"There is no dearth of fine English poetry, both dramatic and lyric, suitable for musical setting. We lack only the composers equal to their opportunities, and are awaiting with some signs of impatience the arrival on the scene of our Schubert, our Verdi, and our Faure."

While this echoes the general feeling of the country of late years, it is at the present time misleading in one respect. We are not to overlook the fact that the songs which come to us from Europe have gone through a process of sifting. For one good European song which we find here, there are probably from one to five hundred commonplace songs back in Europe. We get all the wheat and only a certain amount of the chaff. Here in America where we see our numerous and prolific song writers at short range, we have all of the chaff to clear away before we get down to the wheat. If we do not realize this we fail to get the proper perspective of the matter of American and European compositions.

The singer and the composer have an eternal quarrel. The singer claims, and too frequently with a good right, that the composer knows nothing of the art of singing. The composer maintains that the singer knows and cares nothing about the progress of the art of music. It is true the singer is so much concerned with the development of his vocal art, that he is not likely to go far out of his way to discover the latest evidences of progress in song-writing in his own country, especially where the country is of so enormous a size as ours. He is more apt to sing, not the best songs which he might discover by exhaustive search, but the best songs which happen to come his way, which is a very different matter. We as a people have as yet no idea how vast is the task of selection which lies before us. There is no field of composition in which the American composer has come so far as in song writing. And if on the one hand he has given us an enormous quantity of charming, pretty, and sentimental songs, on the other hand he is now also writing genuine modern songs in nowise behind the spirit and standards of the day in melody, harmony, imagination, dramatic quality, and form. Our search must now be for quality. Every one of us who really cares about this matter should begin a roll of honor, and place upon it, one by one, songs found through diligent search, which rival the highest modern standards. We are not to look for American imitators of styles of the composers named by Mr. Rogers, but for those song writers who have discovered and employed the principles upon which the songs of the masters are based. We are not to regret that we have not our Schubert, our Verdi, and our Faure, but to be thankful that we have our Kelley, our Ayres, our Gilbert, and other men better known and less known, older and younger, who are blazing the real paths of song writing in America.

A copy of a spicy little magazine with a sense of humor has come to cheer up our days—*Der Barde*, an American magazine printed in German, and devoted to art, music, literature and the interest of German-American citizens. It is published by the Weimann Publishing Company, and for its editorial aspect, Paul Weimann is responsible. In short racy articles, the magazine plunges into live topics of the day, many of them having to do with musical matters. One little article in it, "Opera Performances in Foreign Languages," in translation, is given complete upon another page of this issue of *MUSICAL AMERICA*.

It has been made public that four directors of the Metropolitan Opera House have bought the Lyric Theater in Baltimore, and beginning next season will give forty performances of grand opera. It appears, however, that Oscar Hammerstein, when questioned about this matter, announced that he had begun negotiations with prominent citizens of Baltimore for the building of an adequate opera house, maintaining that the Lyric Theater will not suffice for grand opera. Here is visible proof of what has been pointed out by *MUSICAL AMERICA*—the fact that the American people are fast becoming opera crazy and that this is the moment of the national expansion of the great operatic enterprises, and of operatic culture, generally, throughout the United States.

#### PERSONALITIES



Charles Farwell Edson

The above picture shows Charles Farwell Edson, of Los Angeles, who has recently figured as a champion of America in music, as he looks on a fishing trip in "God's country." Mr. Edson is something of a ranchman and a sportsman, as well as a musician, and a disciple of Walt Whitman in respect of attention to the physical enjoyment of life, as well as in a number of poems of which he is the author.

**Schradieck**—Henry Schradieck, the veteran violinist, has a record of important positions filled during a long artistic life which could hardly be surpassed by any other violinist now in America. In the course of a very active career he has either taught with the best schools, and directed, or played in, the best orchestras in Moscow, Leipzig, Bremen, Hamburg, Cincinnati, Philadelphia, New York and Brooklyn. His ancestry, as a violinist, goes back to original sources, as he was a pupil of Ferdinand Davis, the musician who advised Mendelssohn when he was writing his famous violin concerto.

**Morgan**—Tali Esen Morgan, the well-known director of music at Ocean Grove, N. J., says that his Welsh name means "tall and broad" and that either a mistake was made in naming him or he has failed to live up to his opportunities.

**Melba**—Nellie Melba is going to present the Melbourne Philharmonic Society with a complete set of costly orchestral instruments. She has had them made in London and they have already been shipped to Australia. The singer will make the formal presentation during her coming visit to her homeland.

**Allitsen**—Frances Allitsen, the English song-composer, has always been especially attracted to the poems of James Thomson. Her greatest success, "A Song of Thanksgiving," was at first regarded as a hopeless venture by the publishers on account of the supposed difficulty of the accompaniment.

**Constantino**—After the close of his season at the Manhattan, Florencio Constantino, the Spanish tenor, will sail for South America to sing at the Colon Theater in Buenos Ayres through the Summer months. He is expected in St. Petersburg in March to sing there for the fourth season in succession, but his contract with Oscar Hammerstein will prevent his filling that engagement.

**Neumann**—Matthieu Neumann, whose chorus, "Warnung vor dem Rhein," has been chosen by the music committee of the North American Sängerbund as the test piece for the competition to be held in New York next Summer for the Kaiser's prize, is a "royal music director" in Düsseldorf, Germany. He has accepted the committee's invitation to come to America and act as one of the adjudicators at this National German Sängerbund, which will last from June 19 to 24.

**Garden**—Mary Garden will probably be seen as *Monna Vanna* in the new Maeterlinck-Février opera at the Manhattan next season, as if the novelty proves a success at the Paris Opéra this Winter Mr. Hammerstein intends to produce it in New York next Fall. The rôle of the husband who receives due punishment for his cruelty will be assigned to Hector Dufranne, the bass-baritone. Miss Garden and M. Dufranne had a conference with Henri Février, the composer, in Paris last October.



## METROPOLITAN CO. BUYS THE BALTIMORE LYRIC

More Than Forty Performances of  
Opera to Be Given There Next  
Season

A desire on the part of the Metropolitan Opera House management to give more than forty performances of opera in Baltimore next season has resulted in the purchase by four directors of that company, of the Lyric Theater. With the opening of next season the Baltimore auditorium will be given over exclusively to music, in the form of opera and concerts.

The transaction was conducted by Bernhard Ulrich, the progressive manager of the Lyric, who declined to make known the purchasing price or the names of the four Metropolitan directors.

It will be recalled by *MUSICAL AMERICA* readers that Oscar Hammerstein had spoken of purchasing the Lyric and remodeling it for a permanent branch of his Manhattan Opera Company. In this connection Andreas Dippel, administrative manager of the Metropolitan, denied that the Lyric had been purchased to prevent it passing into the control of Mr. Hammerstein. He said it was admirably adapted for opera and had been bought by men identified with the Metropolitan simply to assure the company of a suitable place in which to give opera whenever and as often as it desired.

It was announced that some changes would be made in the interior of the theater and that Mr. Ulrich would be retained as the local manager. The Lyric has a seating capacity of 2,244 and is situated in Mount Royal avenue.

### Plans of Walter R. Anderson's Artists

Walter R. Anderson announces that he has booked Caroline Hudson, soprano; John Young, tenor, and Frank Croxton, basso, to sing the "Creation" at Reading, Pa., March 2. He has also placed several of his artists in three "Elijah" performances at Tarrytown, Mount Vernon and Katonah.

The New York Concert Company will make another tour through the South this week, including Savannah, Macon, Raleigh, N. C.; Valdosta, Ga., and other cities. Mr. Anderson has also booked five artists for festivals at Manchester and Nashua, N. H.

Reinold Werrenrath, the young baritone, will make a tour through Iowa, Illinois, and other Western States the last week of February. Grace Munson is to sing the "Messiah" in Brooklyn. She also has appearances at Boston and Brockton this month, and is soloist with the Jersey City Schubert Club on February 3. A Southern tour is planned for her in April.

Agnes Gardner Eyre, the pianist, plays at Westfield, N. J., February 26, also with the Susquehanna University and the Orpheus Club at Paterson, N. J. Pearl Benedict's engagements this season have included the "Messiah" and the "Redemption," with the Handel and Haydn Society of Boston, the Pittsburg Mozart Club, Worcester Oratorio Society, and the Montreal Philharmonic.

### Mme. Jomelli's Recital in Charleston

CHARLESTON, S. C., Jan. 25.—At her recital here last week Mme. Jeanne Jomelli sang her way into the hearts of all who heard her, making for herself a place second to none of the singers who have been heard here in the past. Strikingly handsome, gracious and graceful in manner, a superb actress and possessed of a soprano voice of rare beauty over which she has perfect control, the audience was attracted to her before she had completed the opening number and each succeeding song served only to increase the charm. Whether the selection called for dramatic fervor, or delicate humor, or deep and serious feeling, she was always acceptable.

### To Maintain Ocean Grove Orchestra

ASBURY PARK, N. J., Jan. 25.—The Ocean Grove Association, which had previously declared that the large orchestra maintained during the Summer months for

the great concerts would be dispensed with and the great organ depended upon to furnish musical entertainment, has just announced that it has reconsidered its decision and has decided to retain the organization as heretofore.

## CHICAGO GIRL WHO IS WINNING FAVOR AT THE MANHATTAN



Helene Koelling in "Carmen"

A promising young American singer who is steadily coming to the front in the operatic field, is Helene Koelling, formerly of Chicago, and now a member of Oscar Hammerstein's forces. This is her second season in New York and that she has made the most of the opportunities offered her is a fact well known to the regular patrons of the Thirty-fourth street temple of music.

Miss Koelling, like many other young American aspirants for operatic success, is better known in Europe than she is in her own country. A pupil, for two years, of that distinguished diva and teacher, Etelka Gerster, who is remembered by all the old-time opera-goers, Miss Koelling began her professional career, not in minor rôles, but in the principal parts in opera houses of Bremen and other German provinces. "Traviata," "Rigoletto," "Mignon," and other operas served to introduce her gifts to audiences who were invariably warmly appreciative of her efforts.

Last Summer she was a prominent member of the company at Kroll's Opera House in Berlin, where it will be recalled Constantino, who is also appearing at the Manhattan, made his debut in Germany. In New York this season Miss Koelling is appearing to good advantage as *Micaela* ("Carmen"), *Antonia* ("Tales of Hoffmann"), and other rôles. Last season she won favor as *Erma* in "Louise."

Philadelphia audiences have also had ample opportunity to pass judgment on this young singer's art and she has been received in a manner to afford her much encouragement in her work.

### The Day of "Muzzled" Art News Passing

LAWRENCE, MASS., Jan. 19, 1909.

To the Editor of *MUSICAL AMERICA*:

From an intimate acquaintance with music and dramatic journals I want to tell you that I am remarkably pleased with the contents of your paper, especially with your evident attitude of truth regarding the operatic situation. It is very refreshing to

# The Leadership of the WEBER PIANO

¶ Paderewski and Rosenthal, the two foremost pianists of the day, used the Weber Piano on their last tours of this country.

¶ Caruso and Bonci, the two greatest tenors of the day, use the Weber Piano and assert its superiority.

¶ Such famous composers as Puccini and Humperdinck have endorsed the Weber and expressed their sincere belief in its artistic pre-eminence.

¶ The unanimous preference expressed by these and many other celebrated musicians, surely indicates that the Weber Piano must be possessed of qualities that establish its leadership beyond question. Yet you are not asked to accept the verdict of these great celebrities without personal investigation. The piano that has evoked all this enthusiasm is *here to-day* for you to hear and try. All that we ask is to permit your own senses to bear witness that it is indeed *the* piano of all others that you would rather own.

## The Weber Piano Company

Aeolian Hall, 362 Fifth Avenue, near 34th St., NEW YORK CITY

read a paper which really desires to tell its readers what the conditions are, and I fancy I see the day of "muzzled" art news passing.

Yours very truly,  
HOWARD CLARKE DAVIS.

### Langendorff's Engagements on the Coast

Mme. Langendorff, who came East to take part in the Volpe Mendelssohn Anniversary Concert, returned immediately to the Coast to fill a series of engagements for the month of February. She opens January 28 at Grand Junction, Colo. Then she will be heard in recital at Los Angeles on February 1; at Riverside, Cal., on the 3d; at Los Angeles, with the Symphony Orchestra, on February 5; at San Diego, on the 8th; at San José, on the 11th; at Stockton, on the 12th; Palo Alto, on the 13th; in San Francisco, with a private club, at the St. Francis Hotel, on the 17th, and at a public performance on the 18th; at Oakland, on the 19th, and in San Francisco again on the 21st. She will return East by way of the Northwest, filling re-engagements in North and South Dakota, where she appeared earlier in the season.

### Von Ende Concert in Kingston

Herwegh von Ende, the well-known violinist, of New York, and the teacher of Sam Kotlarsky, gave the first concert of this season in Kingston, N. Y., on January 19, assisted by Florence Hinkle, soprano; Josephine McMartin, violinist; Max Liebling, pianist, and the von Ende violin choir, of which the following are members: Josephine McMartin, Lela Lowe, Margaret Sandels, J. Frank Rice,

William Small, S. Kotlarsky, Donald Morrison and Karl Gaffner. The program contained many celebrated violin compositions, and was rendered in an artistic manner.

### \$10,000 a Week for Caruso

LONDON, Jan. 22.—Enrico Caruso has signed a contract to make a tour of the English provincial towns.

This contract calls for payment to the tenor at the rate of \$10,000 a week.

Darbishire Jones, the English 'cellist who appeared at the Klein concert in New York again on the 24th, played in Trenton on the 19th, and the Harlem Columbia Club on the 23d; in Montreal on the 29th, and is scheduled for a concert at Fitchburg, Mass., with Mme. Jomelli, on February 8.

Among the features of the inauguration ceremonies of President-elect Taft will be the appearance of the famous Constabulary Band from Manila, which was organized while he was at the head of affairs in the Philippines. It numbers about seventy-five trained native musicians.

Spalding and Petschnikoff, violinists, are still maintaining their reputations. Petschnikoff is now in the West, but will make several New York appearances the latter part of January. Mr. Spalding goes West the last of this month.

Ernst von Dohnanyi, the Hungarian pianist, has revived interest of late in Beethoven's second pianoforte concerto, in B flat, which had not been heard before in public in several decades.

# ERNEST GOERLITZ

LATE MANAGER OF THE  
CONRIED METROPOLITAN OPERA CO.

# MUSICAL BUREAU

439 FIFTH AVENUE, COR. 39th STREET, NEW YORK

PHONE, 4426 38th St.

Sole Agent for Concert Engagements of ALL THE ARTISTS

WHO ARE UNDER CONTRACT FOR OPERA AND CONCERTS WITH THE

## METROPOLITAN OPERA COMPANY

Sole Representative for all engagements of

MADAME OLIVE FREMSTAD  
MADAME MARIE RAPPOLD

MADAME JOSEPHINE JACOBY  
MR. G. CAMPANARI



## FROM "MUSICAL AMERICA" READERS

## New York's Moral Spasms

To the Editor of MUSICAL AMERICA:

A student of the manners, customs and hysteria of this metropolis can find a fine opportunity, this week, for reflection in the double appearance of "Salomé"—Thursday and Saturday—with the house all sold out at ten dollars per orchestra chair.

You remember what happened last season when they gave a performance of this seven-veiled opera at the Metropolitan. The preachers were horrified, some of the directors blushed, the first flush that some of them had felt creep over their faces in years, and the opera was withdrawn, with Strauss enriched by royalties on performances that were not to be given, but the Broadway temple of music was purified.

This week there will be no blushes—unless of some callow youths in the front row, too young to understand where Mary Garden's clothes end and her art begins—while speculators will be mobbed by those willing to pay for one ticket enough to keep an East Side family in provisions and rent for a month.

There is a saying that the French are the most hysterical people in the world. The man who is responsible for this observation never lived in little, old New York. This is the town for "spasms!" We have them of every sort, loose-jointed, acrobatic, half-Nelson, catch-as-catch-can and Marathon. We have spasms of music and art and business and literature and politics. But the moral spasms of this town beat them all!

Now let us look at the facts without going too far back into history.

We do not need to find material for our argument in the Knickerbocker days. Just go as far back as Lydia Thompson's days. My! what a furore those British blondes did cause. How we used to tell our wives that we were going to the club, or down town to keep a most important business appointment, and all the time clutching in our pocket a seat in the baldheaded row so that we could see Lydia and her cohorts cavort in a musical play. How we looked about to see if any of our friends were present and feared that they would recognize us. How shamefaced we appeared when they did. And all about what? Why, Lydia and her girls wore tights. It was shocking! Very, very shocking. But New York standards of morals change. The musical show nowadays that has no woman in tights has a fighting chance only for life. In one theater in this town a group of women have to be satisfied with a coat of bronze paint to protect them from the chilling air of the stage, while in another playhouse a Venus-formed lady clothes her back in a green calcium spot light.

Leaving musical comedy for a moment let us visit the dramatic field.

Some years ago Charles Frohman began importing French farces which were excellently acted, but were a little off color

(the New York pigment at that time). In one of them there was an undressing scene. It caused moral New York to shiver with indignation and horror.

The popular actress who played this part and who, at a psychological moment, retired behind a screen and tossed her gown, her stockings and corset over to a maid, lost so much prestige that for years she had difficulty in getting an engagement on Broadway in a legitimate drama. Times have changed, though! In one Broadway show five women calmly disrobe themselves, under a glowing white light, while a singer warbles a song: "Take Off a Little Bit More." Is the audience shocked? No, it echoes the request of the singer.

When Arnold Daly put on the celebrated Bernard Shaw play, "Mrs. Warren's Profession," in which a demi-mondaine argued skillfully for her profession, speculators sold seats for twenty dollars apiece and the police stopped the performance. Mr. Daly's managers appealed to the courts, which ruled that the police had exceeded their powers.

A second manager secured the Shaw play and it was put on at the Manhattan Theater. Anticipating another run on the theater, by the prurient, the speculators armed themselves with handfuls of tickets. At 9 o'clock they were selling them at fifty cents apiece. What shocked New York a few months before did not cause a ripple when offered to the public the second time. The novelty had worn off. "Mrs. Warren's Profession" ran for about four nights at the Manhattan Theater and the manager wrote another chapter in his book on "human nature."

Following the vogue given by the one appearance of "Salomé" at the Metropolitan the town suddenly exuded "Salomé" dancers in vaudeville. The first of the "Salomés" in vaudeville was arrested at a Broadway theater because she did not wear tights. She got them. Three weeks later six "Salomés" were dancing in the New York vaudeville theaters, all nude except for breast plates, beads and spangles. None was arrested. The town went to see them and the dance in vaudeville died.

What will be the next moral spasm that this town will go through? How long will it last, and how quickly will it be forgotten?

CLARENCE AXMAN.

## Merit vs. Patriotism

NEW YORK, Jan. 23, 1909.

To the Editor of MUSICAL AMERICA:

Your editorial, "Patriotism vs. Merit," is full of cogent reasons for the golden mean to which I heartily subscribe, but I plead not guilty to either "idealism" or "non-patriotism." I am an American born and bred from a long line of American ancestors, and believe there is no country in the world to equal our own, and it is because I am a patriotic American that I deplore the narrow-minded attacks on foreigners and

foreign compositions, by those who do not claim *meriti per se*, but by reason of the label "Made in U. S. A." These narrow-minded "patriots" do not understand the harm they do to their compatriots abroad, as their life and knowledge is bounded by their own petty horizon, but the student, traveler, artist abroad, has to bear the brunt and consequences of these ill-advised vapourings.

I contend that nationality should have no weight in judging the merits of either an artist or a musical composition.

By all means encourage American art and artists! By every legitimate means bring the artist to the fore and do whatever is necessary to make it known that he is an artist. Do so, not on the claim of the label, but because of the artistic merit of the artist. The prophet is not without reward, save in his own country, and that applies as strongly in Europe as here. I have felt it myself and very keenly, but I believe my patriotism is big and broad enough to plead for a square deal to all, regardless of nationality.

I have finished a tour which took me six years, and pretty well around the world, and I know what it is to feel the discrimination of the different peoples, because I wore the label "Made in U. S. A." Eighteen months I toured Australia and New Zealand with my artists, and if anyone thinks that these attacks are not reproduced in the Australian and European papers, I can convince them to the contrary.

Back up the Americans in their cry for recognition, artistic and financial, not because they have the label, but because "they can deliver the goods!"

HEROLD BASSETT.

## Why a Great Artist Is Needed

NEW YORK, Jan. 22, 1909.

To the Editor of MUSICAL AMERICA:

If you knew how happy it makes me to know that my dear husband—Ovide Musin—is appreciated, you would realize how pleased I am with *Mephisto's* notice in today's MUSICAL AMERICA. Could you have visited the Royal Conservatory at Liege year after year, and heard the fine young artists of M. Musin's class, who carried off the highest honors of the yearly examinations, you would be as enthusiastic as I am about the special features of his method.

I am filled with hope that in a comparatively short time, now that M. Musin has started his work again in this city—we may present to Europe some American-born and trained violin artist second to no other nation. For more than ten long years that has been my dream.

Why is it that our violin students go on studying and taking lessons year after year, until a ripe age is reached in some cases, with no real artistic results?

There is no lack of natural talent here—that is certain.

What is needed to raise the standard in this country is a great artist for a leader, who will show them *how* to study—one who has, beside his knowledge of music and the art of violin playing, the rare faculty of imparting his knowledge, inspiring enthusiasm for work and awakening a desire to realize the highest ideals.

Many thanks for your efforts to forward this cause.

Very sincerely yours,  
ANNIE LOUISE MUSIN.

[The letter of Mme. Musin, who herself is a concert singer of the highest distinction, and made many successful tours, some of them with her husband, M. Musin,

## FOR RENT—Also Available for Recitals and Musicales

Handsome Studio, furnished or unfurnished, 163 W. 49th St., bet Broadway and 6th Ave., near Subway and Elevated Stations. 'Phone 1500 Columbus.

brings up, besides the important point of having an artist of the first rank to direct a violin school, the necessity of having one who can impart his knowledge. We have many men, and women, who are great in their specific line of musical work, but the majority lack the ability, as Mme Musin correctly states, of imparting to others what they know. This is of itself a special gift.

In many schools, colleges and universities, we have men who are eminent because they have accomplished much—but unfortunately they lack the ability of imparting what they know to others in such a way that others can profit by it.

It is M. Musin's rare distinction that, as was said in a previous issue of this paper, he not only is a distinguished artist who has done great work as such, but he has the rare ability of being able to impart his knowledge in a form so concise, agreeable and instructive that even those of moderate intelligence can grasp his meaning and profit by his expert knowledge.—Ed. MUSICAL AMERICA.]

## Arimondi's Début in '83

LOS ANGELES, Jan. 18, 1909.

To the Editor of MUSICAL AMERICA:

When Vittorio Arimondi celebrates the twenty-fifth anniversary of his theatrical career, tell him in my name, that he appeared for the first time before the footlights on the 15th of September, 1883, at the Teatro Sociale, of Varese, and he sang the part of *Antonio* in the opera "Guarany," by Gomez. "Falstaff" had been written many years later. We were three debutantes, myself, Travaghi and Arimondi. His wife, formerly Miss Kitzen, made her debut in 1889 with me, singing *Martha* at the Teatro Goldoni in Venice, "La Wally," by Catalani, has been given with great success in 1892, at the Teatro in Milan under the direction of Leopoldo Mugnone, ten performances having been given. I would also state that in that year "Cavalleria" was given for the first time, and met with great success. "Lo Schiavo," by Gomez, was a success from the first; "La Wally," very good, and "Lionella," by Spiro Lammara, was a failure, and I sang it; besides some performances of "Cavalleria" and "Lohengrin," being engaged also for all that season at La Scala. I can also say in advance that the Spanish opera "Dolores" by Breton (if they will ever give it to the Manhattan), will not be a success. I remain,

Yours truly,  
PIETRO BUZZI.

Joan Manén, the Spanish violinist, has received the honorary degrees of doctor and professor from the Valencia High School of Music.

## MARY ANGELL



P  
I  
A  
N  
I  
S  
T  
E

SEASON 1908-1909  
(Mason & Hamlin Piano Used)

For dates and terms address

F. WIGHT NEUMANN  
AUDITORIUM BUILDING, CHICAGO

BERTRAM SCHWAHN BASS-BARITONE  
Sole Management  
WALTER R. ANDERSON  
5 West 38th St. NEW YORK 'Phone 349-38th

MARGARET RABOLD SOPRANO  
Concerts, Recitals  
141 EAST 16th ST. NEW YORK

MR. J. E. FRANCKE PRESENTS Address 1402 Broadway  
KATHRYN INNES-TAYLOR  
IN HER REPERTOIRE OF  
CHANSONS FRANCAISES ANCIENNES ET MODERNES. CHANSONS d' YVETTE QUILBERT.

JEAN SCHWILLER 'CELLIST  
DIRECTION, J. E. FRANCKE, 1402 BROADWAY NEW YORK



A  
D  
E  
L  
A

SEASON OCTOBER 1908 TO MAY 1909  
VERNE

Pianist

Management, H. B. SCHAAD, 362 Fifth Avenue, New York  
WEBER PIANO USED

ORMOND CONTRALTO

FIVE TIMES  
SOLOIST WITH THE BOSTON SYMPHONY ORCHESTRA  
Twice Last Season, Three Times This

Accompanist -  
Management -  
1402 Broadway, New York

MRS. CHARLES WHITE  
H. GODFREY TURNER  
'Phone 4458 38th St.



## EXCELLENT PROGRAM AT KLEIN CONCERT

Albany Ritchie Makes Début, Mme.  
Bouton Sings, and Other  
Artists Appear

The seventeenth concert of the Hermann Klein Sunday "Pops," given at the German Theater on January 24, presented a miscellaneous program of much interest and a group of artists of exceptional attainments.

The program contained a Schumann Trio, songs by Brahms, Schumann, Ponchielli, Brockway, White, Busch, d'Hardelet, La Forge and Daniels, the Boellmann "Variations Symphoniques" for cello, Mozart, Chopin, Schubert, Lack and Schubert-Tausig numbers for piano, and the Guiraud "Caprice" for violin.

The artists were Isabel Bouton, mezzo-soprano; Germaine Schnitzer, pianist; Albany Ritchie, violinist; Jean Schwiller, cellist, and Reinald Werrenrath, baritone.

In many ways this concert was the most interesting that Mr. Klein has given this season. It marked the début of Albany Ritchie, the young English violinist, and proved him to be a capable artist. While it was unfortunate that such a work as the Guiraud "Caprice," which is not much more than a bit of technical display, was chosen as the vehicle of his first appearance, yet it sufficed to show a violinist of clean-cut technic, with a broad tone and much style. He plays brilliantly and with assurance, and should make a success in his American appearances.

Mme. Isabel Bouton, mezzo-soprano, aroused the audience to a high pitch of enthusiasm by her singing of the "Involontaria vittima" from Ponchielli's "Promessi Sposi." The recitative was delivered dramatically and with compelling power, while the more sustained portions of the aria were sung with a continuity of tone and beauty of quality. In her last group of songs, in which were compositions by Frank La Forge and Mabel Daniels, the American composers, Mme. Bouton sang with much delicacy and style. Her work was so pleasing to the audience that the rule of no encores was almost broken, and she was recalled many times.

Jean Schwiller, the cellist, performed the Boellmann "Variations" with abundance of technic, a distinguished tone, in which quality and volume were proportionately blended, and an inimitable manner. Mr. Schwiller is a player with eminently satisfying qualities and an equipment musically, intellectually and technically that ought to be adequate to all demands.

Germaine Schnitzer was at her best in the little played Chopin Polonaise in E Flat and the Lack "Valse Arienne." Her technic was sure, and she displayed great facility in those compositions which demanded fleet finger work. Her playing of the



MME. ISABEL BOUTON

The Well-known Concert Singer Who Appeared with Great Success at the Klein "Pop" in New York, Sunday

Schubert-Tausig "Marche Militaire" was characterized by an almost masculine breadth and force.

Reinald Werrenrath, who has been heard at these concerts before, gave an excellent interpretation of the "Two Grenadiers," by Schumann, but appeared to greater advantage in a group of American songs by Brockway, Maude White and Carl Busch.

The Schumann Trio, which opened the program, was played with good technic and style, individually, but with an ensemble that left many things to be desired. It is difficult to play any ensemble composition when the performers are strangers and the rehearsals few, and doubly difficult if the composition be one by Schumann.

The accompanist was Arthur Rosenstein.

Pupils of the class of Helen T. Splain, Cincinnati, O., gave a recital at the Metropolitan College of Music in Mt. Auburn, Thursday evening. Those taking part were

Loretta Walsh, Jane Schmid, Louise Sterling, Marion Hartzel, Helen Kraus, Lillian Schoor, Barbara Sterling, Marie Iliff, Fred Roehr and Helen Van Ostrand. They were assisted by Jeannette Sayre, organ, and Alma Hauser, voice, pupils of W. S. Sterling.

## ST. PAUL INSTITUTE CHORUS IN "MESSIAH"

Reorganized Choral Society Makes  
Début—Elizabeth Wolff-Rothwell Sings Again

ST. PAUL, MINN., Jan. 25.—Handel's "Messiah" was given here, under the auspices of the St. Paul Institute of Arts and Sciences, on January 21, in the Auditorium before an audience of 3,000 people.

The old St. Paul Choral Club has been increased in size, and came before the public nearly four hundred strong as the "Institute Chorus," supported by the St. Paul Symphony Orchestra, under the direction of Walter H. Rothwell.

Of the soloists Christine Miller, contralto, filled her third engagement in St. Paul within a year. As usual, she won her audience through her undeviating adherence to a high ideal, a simple directness of expression, well voiced, dignified and sincere.

Jessica DeWolf, soprano, is a favorite in St. Paul, her home city, and sustained a well-earned reputation as a leading oratorio singer. She was in good voice and sang with authority and artistic finish.

Arthur Middleton was effective in the bass solos, especially in the "Why Do the Nations?" Garnet Hedge, tenor, completed a very satisfactory quartet.

The chorus produced a good volume of tone and sang with fine spirit.

The tenth popular concert by the St. Paul Symphony Orchestra, Walter H. Rothwell, conductor, had a distinctly Wagnerian flavor which was noticeably pleasing to a large audience.

The "March" from "Tannhäuser" and the "Liebestod" from "Tristan und Isolde" were played by the orchestra and the aria "Dich theure Halle" from "Tannhäuser" was sung by Mrs. Elizabeth Wolff-Rothwell, who made her second professional appearance in St. Paul at this time.

Mrs. Rothwell sang, also, some Brahms and Strauss songs with Edith McMillan at the piano, and by request repeated the "Butterfly" aria which she had sung on a former occasion. Mrs. Rothwell has made many friends among the concert-goers and her numbers were warmly applauded.

The program closed with the customary "Strauss Waltz." F. L. C. B.

Dr. James Kendrick Pyne, who once spent two years in Philadelphia, has just resigned his post as organist of the cathedral at Manchester, England, which he held for a third of a century.

### CHILD GARDEN MUSIC SCHOOL

Normal Classes at Studio beginning in November, February and July. Correspondence Lessons during entire season. Send for catalogue.

MISS JOSEPHINE A. JONES  
505 Huntington Chambers Boston, Mass

### THE ADAMOWSKI SZUMOWSKA TRIO

Mme. Szumowska, Mr. T. Adamowski, Mr. J. Adamowski  
Management, W. S. BIGELOW, Jr.

The Eminent Polish Pianiste  
in Recital

687 Boylston Street, BOSTON

The Mason & Hamlin Piano Used Exclusively

### MISS JANET DUFF NOTED ENGLISH CONTRALTO

In America, Oct.'08 to May '09  
Management, W. S. BIGELOW, Jr., Boston

### EDITH THOMPSON The American Pianiste

Emma Buttrick

NOYES

SOPRANO

Dates Now Booking  
Management, W. S. BIGELOW, Jr., Boston

### MISS EDITH CASTLE CONTRALTO

Management  
W. S. BIGELOW, Jr., BOSTON


### Mme. EVTA KILESki DRAMATIC SOPRANO

W. S. BIGELOW, JR., Manager BOSTON  
Personal Address: 369 Harvard St., Cambridge  
Tel. 1004 Camb.

### FREDERICK BLAIR VIOLINCELLIST

BOX 2000, BOSTON

Studio, BURTON HALL, HEMENWAY STREET



**BOSTON'S**  
EMINENT  
BASSO

**RALPH OSBORNE**

DIRECTION  
**J. E. FRANCKE**  
1402 Broadway, New York

### FOX-BUONAMICI SCHOOL OF PIANOFORTE PLAYING

FELIX FOX

CARLO BUONAMICI

and Corps of Instructors

STEINERT HALL . . . . . BOSTON

### GEORGE DEANE Tenor Soloist and Teacher of Singing.

Lang Studios, 6 Newbury St., Boston

### CHAS. B. STEVENS Teacher of SINGING

Miss H. C. Westcott, Ass't  
Steinert Hall, Boston

### MISS HARRIET S. WHITTIER Vocal Instruction and Soprano Soloist

Studio, 246 Huntington Ave., BOSTON  
Portsmouth, New Hampshire, Mondays

### CZERWONKY Violin Virtuoso TEACHING

Steinert Hall, Boston

### WILLARD FLINT BASS

160 BOYLSTON ST. BOSTON

Soloist with  
Handel & Haydn  
Society (Boston)  
five times

### MR. and MRS. GAINES "The Gaines' recitals recall those given by Mr. and Mrs. Henschel."

—Boston Advertiser

VOCAL RECITALS

Management MRS. S. B. FIELD, Hotel Nottingham, Boston, Mass



## KROEGER LECTURES ON AMERICAN COMPOSERS

St. Louis Musician Presents Significant Program Before the Union Musical Club

St. Louis, Jan. 25.—Ernest R. Kroeger, who has done so much for music in the West, gave a lecture-recital on "American Composers and Their Works," under the auspices of the Union Musical Club, at Music Art Hall, on January 16. He was assisted by the following singers: Mrs. Frank Choisel, Mrs. J. T. Quarles, Jane Lesser, Mrs. Charles A. Lewis, Emmy Anton. Accompanists, Mrs. Fred Smith, Mrs. W. J. Hall and Mrs. T. J. Quarles. The following interesting and varied program of music was given, Mr. Kroeger playing all the piano numbers, and prefacing them with a talk on "What is American Music?":

Piano solos, prelude and fugue in D minor (Arthur Foote); Scotch poem (Edward MacDowell), alto solos, "Allah" (George W. Chadwick); "Autumn Sadness" (Nevin), sung by Mrs. Quarles; piano solos, "La Nuit" (Henry Holden Huss); "Margaret at the Spinning Wheel" (Bruno Oscar Klein); soprano solos, "The Lark Leaves Its Watery Nest" (Horatio Parker); "Ecstasy" (Mrs. H. H. A. Beach), sung by Mrs. Choisel; piano solos, "Dawn, based upon two Indian melodies (Arthur Farwell); "A Negro Episode" (Henry F. Gilbert); soprano solo, "Fear Ye Not, O Israel" (Dudley Buck), sung by Mrs. Charles A. Lewis; piano solos, "Quodlibet," op. 1, No. 6 (Walter W. Stockhoff); "Dance Fantastique," op. 9 (Carl A. Preyer); soprano solo, "The Lady Picking Mulberries" (Edgar Stillman Kelley), sung by Jane Lesser; soprano solo, "The Golden Fullness" (William Schuyler), with cello obbligato by Miss Anton; piano solos, Humoresque in E minor (Carl Bush); "La Bananier" (Gottschalk).

### A Marvel of Information

TROY CONSERVATORY OF MUSIC,  
TROY, N. Y., Jan. 15, 1909.

To the Editor of MUSICAL AMERICA:

I hasten to enclose my renewal of subscription to MUSICAL AMERICA, which is a marvel of information—the best-edited paper of its kind in the world, and one we want every week.

Thank you for the many complimentary

notices of myself and some of my friends, which were always a surprise, because unsolicited.

Greater success attend you.

Sincerely,

T. IMPETT.

### Prima Donna vs. Impresario

[From the New York Herald.]

Oscar Hammerstein, impresario, who came, saw and conquered the devotees of grand opera in his own temple of music, realizes now that one may compel a wondering world to acknowledge undoubted (if at times irrepressible) genius, but no one—not even a Hammerstein—can force a single note from the golden throat of a determined diva.

Guy Bevier Williams, one of the most accomplished pianists of Milwaukee, has departed for Lincoln, Neb., where he has been engaged as an instructor in the piano department of the school of music at the University of Nebraska. Mrs. Williams, who will join her husband at Lincoln within a month, is soprano in the quartet choir at the First Unitarian Church, and is a soloist of much success.

Mrs. Flora McIvor Smith, of Walnut Hills, Cincinnati, will help the good cause by reading an original paper on American Music before the Cincinnati Woman's Club on April 13. A program of American compositions will be given to illustrate the paper.

The German Liederkrantz, the German Arion, the United German Singing Societies of New York, and the United German Singing Societies of Brooklyn will all celebrate the birthday of Abraham Lincoln with concerts.

Maud Fay, the San Francisco soprano at the Munich Court Opera, has been making a "guest" tour of the German cities.

The Dresden Court Opera is to be entirely rebuilt, at a cost of \$425,000.

## ROLAND PAUL RETURNS FROM SUCCESSFUL TOUR

New York Tenor's Work with Boston Opera Singers' Company Wins High Commendation



ROLAND PAUL

As "The Duke" in "Rigoletto"

Roland Paul, the tenor, has returned to New York from a tour through the principal places in the Maritime Provinces and Maine with the Boston Opera Singers' Company. Until next month, when he starts on a three weeks' concert trip in Pennsylvania and New York State, he will devote his time to recitals, teaching and church work, in the vicinity.

During his recent operatic engagement he received many flattering press notices. The critic of the Portland Telegram spoke of him as "the best tenor presented for several seasons." Special mention was made of the warm and sympathetic quality of his voice. His performance of "E il Sol dell' Anima" and "La Donna e Mobile" in "Rigoletto" gave local commentators an opportunity to make highly favorable criticism of Mr. Paul's effective style, voice control and ability to meet the technical requirements of these arias.

In Halifax, at the close of the last scene of "Lucia," he received six curtain calls. Mr. Paul is a native of Canada and a grad-

uate of McGill University, where he began his musical career as a member of the glee club. In his operatic work he confines himself to the popular works of the French and Italian school. His principal rôles are *Manrico*, *Duke of Mantua*, *Faust*, *Alfredo*, *Edgardo*, *Don José* and *Turridu*.

### The Artful Advertiser

[From the New York Evening Post.]

Really, that classic battle of Thirty-fourth Street compels our admiration more than any recent occurrence, save a little one-act masterpiece recently played before all the world in Philadelphia, and entitled, "The Winning of an Operatic Mortgage."

Marie Wittich, the Dresden soprano, who was bitterly disappointed because she was not cast for *Elektra* in the *première* of the new Strauss opera, has been presented with the gold medal for art and science by the Duke of Saxe-Altenburg. This probably means that she received no pay for a "guest" appearance at his court theater.

The Eintracht Singing Society of Wallingford, Conn., held its semi-annual meeting on Saturday evening, January 9, and elected the following officers: Christian Ulbrich, president; William Wieland, vice-president; Rudolph Wagner, corresponding secretary; J. Schleif, financial secretary; Otto Schnitter, treasurer, and Waldo P. Vinal, director.

A notable concert to aid the Sicilian earthquake victims will be given in the Waldorf-Astoria, New York, on February 1 by these distinguished musicians: I. J. Paderewski, Mmes. Eames, Farrar, Homer, and Messrs. Caruso, Scotti, Spalding, Max Liebling, Ernest Schelling, David Bispham and Francis Rogers.

The Young People's Symphony Orchestra has been organized in Meriden, Conn., with twenty-five members. The following are officers: F. B. Hill, conductor; Albert R. Chamberlain, president; Arthur Brooks, secretary; Mrs. F. C. Borst, treasurer; Everett Rockwell, librarian; Ralph Uniacke, concertmeister.

The student section of the Schubert Club, St. Paul, Minn., recently held a meeting with Mrs. M. D. Munn at the Angus. Mrs. Briggs gave her fourth symphonic study, presenting Schubert's "Unfinished" symphony.

Waldemar Lutschg, the German pianist, who spent one year in Chicago, made a pronounced success with Beethoven's "Emperor" Concerto at the last Philharmonic Concert in Potsdam, Germany.

The Prince of Wales recently heard "The Merry Widow" for the twelfth time in London. He prefers musical comedy to grand opera.

**SEASON 1908-09**

**ARTHUR HARTMANN**  
LEO TECKTONIUS  
CONCERT PIANIST  
PUPILS:  
434 FIFTH AVE., NEW YORK

**FRANCIS ROGERS**  
BARITONE  
CONCERT RECITAL ORATORIO  
Residence, 45 West 45th Street  
Management, Loudon Charlton, Carnegie Hall, N. Y.

**OSCAR SAENGER**  
TEACHER OF SINGING  
FROM THE FUNDAMENTALS OF TONE PLACING TO ARTISTIC FINISHING FOR CONCERT, ORATORIO AND OPERA  
81 East 64th St., NEW YORK Tel: 3669 Plaza

**HJALMAR VON DAMECK**  
SOLO VIOLINIST  
1377 Lexington Avenue  
New York City

**Katharine Brown**  
READER—A feature for high-class MUSICAL ENTERTAINMENTS  
Impersonations of Notable Personages  
Address, BUSH TEMPLE CONSERVATORY, CHICAGO, ILL.

**GEORGE CARRÉ**  
TENOR | Oratorio, Concerts  
Management: HENRY WOLFSOHN  
131 East 17th St., New York  
Personal Address: 160 W. 106th St.

**M. Louise Mundell**  
VOCAL STUDIO  
276 McDonough St., Brooklyn, N. Y.  
Phone, 78-R Bedford

**LOUIS ARTHUR RUSSELL**  
Singing in all its phases; Advanced Piano-forte; Theory—author of the Russell Methods of Music Study; Russell Books, etc.  
Send for Booklet, Director Normal Institute of Music, Carnegie Hall

**FLAVIE VAN DEN HENDE**  
FAMOUS BELGIAN 'CELLIST  
Concerts, Recitals, Musicals  
Mgt: A. De Pau, 237 W. 107th St., New York, Phone 2801 River

**FLORENCE DRAKE LEROY**  
LYRIC SOPRANO  
510 W. 135th St.  
NEW YORK

**LILLIAN WOOTON**  
Jesse French Bldg.  
Nashville, Tenn.  
CONTRALTO

**PADY SCHOESSLING**  
CONCERT 'CELLIST  
300 Kimball Hall  
Chicago, Ill. Pupils

**Arthur L. LAWRASON**  
VOICE PRODUCTION and ENGLISH D'CTION  
STUDIO: HOTEL CALUMET, 340 W. 57th St., NEW YORK  
Phone 1628 Columbus

**BUSH TEMPLE CONSERVATORY**  
MISS AGNES HOPE  
PIANIST AND TEACHER  
Chicago, Ill.

**REINALD Werrenrath**  
BARYTONE  
Sole Management  
WALTER R. ANDERSON  
5 W. 38th St., New York  
Phone, 349 38th

**ALFRED HILES BERGEN**  
BARITONE  
Concert, Oratorio, Recitals  
419 Fine Arts Building  
CHICAGO, ILL.

**HATTIE von BERGEN**  
CONTRALTO—Voice Culture  
662 LA SALLE AVE  
CHICAGO

**GRACE MUNSON**  
CONTRALTO  
WALTER R. ANDERSON, Manager  
5 West 38th St., New York

**GRACE KAHLER**  
SOPRANO  
Walter R. Anderson, Manager  
5 West 38th St., New York

**BUSH TEMPLE CONSERVATORY**  
NORTH CLARK STREET AND CHICAGO AVE., CHICAGO. Kenneth M. Bradley, Director  
The management announces the exclusive teaching engagement of the following well-known artists who have recently been added to the faculty of over 40 teachers of national reputation: Mme. Julie Rive-King, the World-Renowned Pianist; Wm. A. Willet, Eminent Singer and Instructor; Maximilian Dick, America's Greatest Violinist; Edward Dvorak, Director School of Acting. The Leading School of Music, Acting and Languages.  
Teachers of International reputation in all departments. 150 free and partial scholarships. Fall term begins Sept. 7th. Catalogue free on application to M. A. SCHMIDT, Secretary.  
When writing mention department in which interested.  
The Bush Temple Conservatory uses the Bush & Gerts Pianos.

**THE COSMOPOLITAN SCHOOL OF MUSIC AND DRAMATIC ART (INCORPORATED)**  
VICTOR HEINZE, President. CLARENCE DICKINSON, Director  
DR. WM. CARVER WILLIAMS, Registrar.  
Auditorium Building, Chicago.

Every Department thoroughly organized and under the direct supervision of Instructors of International Reputation whose fame in their special lines of work is an absolute guarantee of the highest standard obtainable.  
MASON & HAMLIN PIANOS USED For Catalogues and further information address REGISTRAR

Konzertdirektion: MARIA E. ORTHEN  
Rheinhold, Schubert  
Post Strasse 15  
LEIPZIG

**LOUISE ORMSBY**  
SOPRANO SOLOIST  
Boston Festival Orchestra and Worcester Festival.  
For dates and terms address  
HAENSEL & JONES,  
1 East 42d Street, New York



## ECHOES OF MUSIC ABROAD

ALTHOUGH the dove of peace has been lured back to the Paris Opéra and the quarrel between the codirectors, Messager and Broussan, has been settled to the advantage of André Messager and the satisfaction of the public, there is a general apprehension among people "who know" that the difficulties in connection with the directorship are but temporarily adjusted.

The financial results of the first year of the new directors' tenure of office were woefully disappointing. The first ten months, from the end of January till the first of December, 1908, left a deficit of \$150,000—this, notwithstanding the State subvention of \$220,000 for the year's running expenses. The box-office receipts showed no falling off, but, at the same time, there was no increase.

Extraordinary contractual obligations were the principal cause of the deficit, and in this regard notorious Metropolitan extravagances of the last régime were eclipsed. For instance, Félicia Litvinne, the dramatic soprano, was paid a monthly salary of \$1,600, but not once in the ten months did she appear, her excuse being that if she sang her Wagnerian rôles at the Opéra she would incur the wrath of Frau Cosima at Bayreuth. If that be so, say the Parisians, why did she sing *Brünnhilde* in this Winter's "Götterdämmerung" in Naples?

Then another soprano who was guaranteed a yearly salary of \$5,000 sang but twice—the *Venus* in "Tannhäuser"—in the whole year, which made her a \$2,500-a-night artist. For the same amount Caruso could have been secured, and he would have filled the house. These facts throw explanatory light on the wholesale weeding out resorted to by the directors a month ago, when the highest-salaried tenor, Alvarez, headed the departing contingent.

THEY know what they like in Vienna and, by the same token, they know what they don't like, too, and they never leave you in doubt long. A composer named Arnold Schönberg, the leader of an "ultra-modern" group of the most extravagant audiences, attempted to introduce a new string quartet from his pen there recently, but by the time the work was well under way the audience was in an uproar such as no concert hall in the Austrian capital ever before had known.

In the middle of the movements, utterly regardless of the musicians, the audience went into gales of laughter, till finally indignation gained the upper hand and they rose up *en masse* shouting: "Enough! Stop! You are not going to make fools of us any longer!" Even Ludwig Karpas, one of the foremost of Vienna's critics, confesses that, for the first time in his twenty years' experience as a reviewer, he joined in as vociferously as the rest of them. By way of excusing himself, he maintains that he suffered actual physical pain which demanded vocal expression.

WHAT was the "strongest musical impression" you received in the year 1908? England's musicians have been comparing notes—the pun was not intentional, so let it pass—in the *Musical Herald*, with results that illustrate once again the widely differing nature of temperamental susceptibilities.

Elgar's Symphony is the subject of the most marked unanimity in the list. Ten of the "strongest impressions" recorded favor the new work by the composer of "The Dream of Gerontius." On the other hand, a prominent pianist was most affected by Ferruccio Busoni's playing of the Liszt Pianoforte Concerto in A; Dr. Theo Lierhammer singles out Strauss's "Salomé" as he heard it in Dresden; Charles Manners, the opera impresario, chooses "the last full chorus in 'Die Meistersinger,' just before Beckmesser sings his prize song"; and Kennerly Rumford, Clara Butt's husband, mentions Sir Charles Stanford's "Stabat Mater" as sung at the Worcester Cathedral. Landon Ronald, the song-composer and pianist, who has been coming to the fore of late as a conductor, casts his vote for the choral singing at the Blackpool Festival in October and the enthusiasm and keenness shown by the masses in the North of England generally.

Most striking of all is the experience of that radical and aggressive and still "misunderstood" composer, Joseph Holbrooke, who asserts, with overwhelming modesty, that he was profoundly impressed by "the marvelous kindness meted out to me by the Leeds Choral Union in giving itself up to a splendid performance of my most difficult choral work, 'Homage to E. A. Poe!'" He evidently refers to his setting of "The Bells."



MARGUERITE CARRE

One of Paris's favorite lyric artists is Marguerite Carré, the wife of Director Albert Carré of the Opéra Comique. By voice, temperament and personality she is especially adapted for rôles of the *Madam Butterfly*, *Mimi* and *Manon* genre, and these she reserves exclusively for herself on her husband's stage. The recent tempest at the Manhattan, in which Mary Garden effectually thwarted Mr. Hammerstein's plan to assign her rôle of *Thais* to Lina Cavalieri, recalls the feud that existed between Miss Garden and Mme. Carré, or their partisans, during the latter part of Miss Garden's engagement at the Opéra Comique. The little French prima donna was by no means pleased with the popularity of her Scottish-American rival, and so bitter had feeling become between the two factions of Gardenites and Carréites at the time "l'inoubliable *Mélisande*" left for her first New York season that Director Carré realized it would jeopardize his domestic peace to re-engage her for the Spring and Fall. That is the reason Miss Garden sings at the Paris Opéra, instead, now between her American seasons. Next Spring, when a company from the Opéra Comique is sent to Russia on a six weeks' tour, Marguerite Carré will be featured as the bright, particular star—which goes to prove that it is a wise soprano who marries her impresario.

To this he adds, with characteristic candor, "The other impression quite as big is the twelfth year of the London Philharmonic's refusal of any of my work." This betrays a lack of dignity forcibly reminiscent of that other "misunderstood genius," Algernon Ashton, who in the rôle of self-constituted censor of public utterances, still flourishes as the green bay tree.

A "MUSICAL EARTHQUAKE" that would clear the horizon of the existing hordes of near-musicians, is the crying need of Europe to-day, according to the conclusion reached by August Spanuth after reviewing, in *Die Signale*, the records of 1908. Such an upheaval, besides reducing concert-givers to a small fraction of their present number, might serve, as well, to arouse the real talents out of their self-complacent jog-trot to fresh and profitable endeavor.

Mr. Spanuth complains that the year brought forth no new genius and that what was produced by already established leaders was, for the most part, of slight significance. "Mahler's Seventh Symphony naturally focussed the attention of the musical world; but Mahler, like Strauss, is essentially the same as he was in 1907. Max

Reger has not been lazy by any means, but he has failed just as signally to reveal a new phase of his creative individuality. There is one man, however, who is worth watching, and that is Frederick Delius, whose 'Mass of Life,' despite a miserable performance, was one of the few bright spots of the Tonkünstler Festival in Munich. The fact that Edward Elgar waited so many years before undertaking a symphony reminds one of Brahms."

In the field of reproductive art hopeful prospects are still fewer. "The répertoires of our opera houses are just as unsatisfactory as they have been for years, and accordingly the sins against the art of pure singing are as glaring as ever. No symp-

denz Theater and Prinzregenten-Theater, and a probable continuance of these Summer seasons in Berlin, Germany will offer its music-loving visitors an elaborate bill of fare during the next few years.

By an arrangement with the Intendant of the Berlin Royal Opera, Gura will present this year Strauss's "Salomé" and Puccini's "Madama Butterfly," in addition to most of the Wagner music dramas, the Mozart operas and the old reliables of the Italian school. Already he announces as "guests," Lilli Lehmann, Emmy Destinn, Selma Kurz, Edyth Walker, Ernst Kraus, Charles Dalmorès, Heinrich Knotte, Fritz Feinhals, Anton van Rooy; while no fewer than six conductors are promised—Dr. Karl Muck, Arthur Nikisch, Felix Mottl, Hans Richter, Dr. Kunwald and Brecher.

It would be interesting to know the Summer rates of the song-birds of passage, of the "prima donna" conductors, as well.

SIR FREDERICK BRIDGE, the story-loving organist of Westminster Abbey, is fond of telling of a set-back his ambitions to extend his musical accomplishments into other fields once received.

He was back in 1887, at the time preparations were being made for the Jubilee Thanksgiving Service. The trumpeters from Kneller Hall came to practice fanfares in the Abbey while it was in the hands of the workmen, and one day Sir Frederick took forcible possession of one of their instruments and produced what he thought was a very inspiring flourish.

"The Clerk of the Works came to me afterwards," he recalls, "and said, 'If you don't stop that row I shall have to lodge a complaint. My men threaten to leave the job. As it is, they have all stopped work, and that means a loss of £5 a minute.' I may add that the 'row' was stopped."

CENTENARY celebrations being the order of the year, commemorating the births of Mendelssohn and Chopin and the death of Haydn in 1809, a French writer makes a plea for the observance of the nine hundredth anniversary of the death of the monk-musician Heriger, who died in 1009. This was the composer of the hymn to the Virgin, "Ave per quam," and two Saint Thomas anthems still in use.

The same writer, having a bent for statistics, tries to get us tangled up by suggesting also the celebration of the one-hundred-and-fiftieth anniversary of Handel's death and the fiftieth of the death of Louis Spohr. But sufficient unto the even centenaries are the celebrations thereof. As *the New York Herald* adds one of the Ricci brothers, composers of "Crispino e la Comare," to this year's list. Federico Ricci opened his wondering eyes on the Bay of Naples six months after Chopin made his début on the world's stage near Warsaw while Mendelssohn's precocious musical ideas were struggling for expression in a cradle in Berlin.

It is significant that the Berliners are taking no steps whatever to celebrate Mendelssohn's birthday. But, of course, to worshippers at the Strauss shrine the Scottish Symphony and "Midsummer Night's Dream" music belong to the kindergarten, while with "Elektra" and "Salomé" occupying the boards "Elijah" and "St. Paul" are appropriate only for special children's church services.

BEETHOVEN extremes met at an extra concert of the Berlin Philharmonic Orchestra arranged by Arthur Nikisch a few evenings ago. Whenever the sublime Ninth Symphony is to be the chief feature of a program the conductor has a difficult hour or two choosing a suitable work for a time-filler. Walter Damrosch is going to evade the problem at Carnegie Hall next month by playing the Choral Symphony twice in succession. Nikisch resorted to the educational value of contrasts and opened his concert with the first of the nine, jumping from it abruptly to the last.

In this manner the marvelous development of the Beethoven genius within a period of less than three decades was most effectively illustrated. The Berliners, who always have questioned Nikisch's orthodoxy as an interpreter of the classics, while according him pre-eminence in the reading of modern scores, surrendered their previous scruples to whatever stray currents

(Continued on next page.)

**GEO. FERGUSON**

Augsburgerstr. 64  
BERLIN W.,  
Germany.

LONDON  
SPRING SEASON—1908  
Address  
10 Princes St., Hanover Sq.

LÉON  
**RENNAY**  
BARITON—MARTIN

AMERICA  
MID-WINTER SEASON—1908-9  
Address  
65 Broadway, New York

**MME. MACKENZIE-WOOD**

POISE BREATH CONTROL SINGING  
BARBAROSSA STR., 15  
BERLIN W. GERMANY

**KING CLARK STUDIOS**

Cable Address: "FRANARK, PARIS"

8 Rue Bugeaud, Paris

**GAIL GARDNER,**

MEZZO SOPRANO  
European Tour with  
Chaigneau Trio; 1908-09.  
Address Paris—162 Ave. Victor Hugo



of air may have chanced, in an irresponsible moment, to drift into the packed and stuffy Philharmonic, and cheered the Leipzig conductor in the way they used to thank Felix Weingartner for his clean-cut Beethoven.

The soprano in the Choral Symphony quartet was Bella Alten, whose dainty *Gretel* is fresh in the memory of Conried's Metropolitan patrons.

**HAROLD BAUER** has been rushing the season in England. He announced the recital he gave in London a fortnight ago as his "Spring recital." It may have been only a clever test of the power of suggestion to influence people to forget the mud or slush underfoot and the dismal fog overhead and all around—conditions that make home and the grate fire particularly attractive to the Londoner. However it was, Mr. Bauer had his full house, and everybody seemed happy to be there.

**TENORS**—never-failing source of diversion to their managers!—have played havoc with Felix Weingartner's schedule at the Vienna Court Opera this Winter. With Leo Slezak in Paris on a leave of absence to extend to the first of April, the absence of Paul Schmedes in America crippled the company seriously.

The director congratulated himself on the "guest" arrangements he made at the beginning of the season to fill up these tenor intervals—Carl Burrian was signed for November, the Russian Jadlowker for December and Berling's Ernst Kraus for January. Burrian, who has disclosed prima donna capriciousness in his treatment of engagements since he returned from New York, traveled back and forth between Vienna, Dresden and Budapest so constantly during November that he was repeatedly un-

able to appear. With the coming of Jadlowker, who is too young at the game to exercise star privileges of "indisposition," the repertoire resumed the even tenor of its way, so to speak. But when it came time for the corpulent Mr. Kraus to put in an appearance, a telegram was received from Berlin canceling his engagement on the ground of illness. This explains the "hurry call" Mr. Schmedes received from Weingartner early this month, urging an immediate return.

Weingartner has had better luck with his Philharmonic Concerts than with his opera season in Vienna. Now for the first time in years the hall is invariably *ausverkauft* (sold out) for these affairs.

**A PLEA** for a simplification of orchestral scores was made by Umberto Giordano, the composer of operas, at the recent congress of musicians in Milan. His plan is to reduce the existing system of notation to the use of but two clefs, violin and bass, for all the instruments, which would facilitate the work of both composer and reader. The suggestion was heartily approved.

Giordano's new opera, "La Festa del Nilo," will have its public christening early in the Spring, probably in Paris, at the Opéra Comique.

**LONDON** has taken a step forward in appointing a musical adviser to the Education Committee of its County Council. For the new post, entailing a salary of \$1,500 a year, there were 130 applicants. Dr. John E. Borland, who was finally chosen, is required to devote periods amounting to six half-days a week, of which not more than two shall be in the evening, to the service of the Council.

J. L. H.

**G. MAGNUS SCHUTZ**

(VOCAL INSTRUCTION) Management A. B. Pattou, 26 East 23rd St.

**Basso-Baritone**

Studio No. 2, 26 E. 23d St. New York City

**LITTA**



**GRIMM**

**MEZZO CONTRALTO**

Oratorio Concerts, Song Recitals

Management: HENRY WOLFSOHN

131 East 17th St.

Southern Engagements, Direction of FRANK E. EDWARDS

36 Methodist Book Concern Building CINCINNATI, OHIO

**KATHERINE HANFORD**

ORATORIO, CONCERTS, RECITALS, FESTIVALS

**CONTRALTO**

Direction: J. E. FRANCKE

1402 BROADWAY

**CHRIS ANDERSON**

BARITONE RECITALS

**EDWIN SCHNEIDER**

PIANIST—ACCOMPANIST

Studio Address:

422 FINE ARTS

BLDG., CHICAGO

**H. B. THEARLE and J. SAUNDERS GORDON present**

**Mme. BLANCH**

**MARCHESI**

*The World's Greatest Interpreter of Song*

ALDWIN PIANO USED. For terms and dates address J. Saunders Gordon, 1320 Wabash Ave., Chicago, Ill.

**NEW YORK COLLEGE OF MUSIC** 128-130 E. 58th ST., NEW YORK

Directors: CARL HEIN, AUGUST FRAEMCKE

Private instruction in Piano, Singing, Violin, Cello and all branches of music, by a faculty unsurpassed for its excellence. SPECIAL DEPARTMENT FOR BEGINNERS. All instrumental and vocal students receive free instruction in harmony, counterpoint, vocal sight reading, ensemble playing and free admission to concerts, lectures, etc., etc.

STUDENTS RECEIVED DAILY

CATALOGUE SENT ON APPLICATION

**DE GUICHARD**

TEACHER OF SINGING

from the rudiments of Tone placing to artistic finishing for Concert, Oratorio and Opera.

Director of the Boston School of Singing

Huntington Chambers, Boston, Mass.

(Write for Pamphlet "On the Choice of a Teacher".)

**MARGARET KEYES**

**CONTRALTO**

CONCERTS, ORATORIO, RECITALS

Management HENRY WOLFSOHN

131 East 17th Street NEW YORK

**ADELAIDE**

Oratorio

Concerts

Recitals

At Homes

**GESCHEIDT**

Will accept a limited number of pupils to instruct in the art of singing

STUDIO, 29 West 46th St., New York

**DRAMATIC SOPRANO**

'Phone, 4827 Bryant

**LILLIAN SHERWOOD NEWKIRK**

**SOPRANO—Voice Culture**

(Italian Method) 163 W. 40th STREET

Wed. and Sat., New York

Mail Address, 11 Morgan Ave., Norwalk, Conn.

**GRANT HADLEY**

**BARITONE—Concert and Oratorio**

**PUPILS**

KIMBALL HALL

CHICAGO

**GUSTAV L.**

**BECKER**

**CONCERT PIANIST**

Teacher—Composer

Studios: Steinway Hall, 109 East 14th St

11 West 42c St., New York

Charles

Norman

**GRANVILLE**

**BARITONE**

STUDIO: 257 West 100 St

Management: Lee Keedick

150 Nassau Street New York

## LHEVINNE PLAYS IN PHILADELPHIA

### Russian Pianist Wins Ovation at Orchestra Concert—Busy Week for Quaker City Music Lovers

PHILADELPHIA, Jan. 25.—Joseph Lhévinne, the noted Russian pianist, was the feature attraction at the Philadelphia Orchestra concerts last week. He was enthusiastically received. With characteristic authority, precision and beauty of tone he interpreted Rubinstein's Fifth Concerto. In the great finale he roused his audiences to long continued applause and was forced to bow acknowledgments repeatedly. It was a genuine ovation to an uncommon artist.

To commemorate the one hundredth anniversary of Haydn's death, the orchestra played his Symphony No. 2 in D major, exquisitely advancing its potent charms and tuneful graces.

In compliance with many requests Director Pohlig has decided to repeat this week the Wagnerian numbers so successfully given week before last here and in Wilmington, Del.

The Dubinsky Trio, a chamber music organization that has won much favor among local concert enthusiasts, gave a second recital at Griffith Hall last Friday evening. The program included Mendelssohn and Smetana selections, with a group of songs sang superbly by Florence Hinkle, the assisting artist. Associated with David Dubinsky in the trio were Edith Mahon, pianist, and Bertrand Austin, 'cellist.

The Euridice Chorus of female voices, chosen from among the best local talent, gave a well-attended concert at Witherspoon Hall last Friday evening. This is the twenty-third season of successes of this popular organization. The chorus sang a number of interesting compositions by Mendelssohn, Schumann, Foote and others. The assisting soloists were Mrs. Rihl, Elsie Baker Linn, Mrs. Sidney Thayer, Marie Zeckwer, Susanna E. Dercum, Mrs. Philip W. Cooke and Elsie Morris Brinton, vocalists; Mrs. John B. Miles, violinist; Edmund Schuecker, of the Philadelphia Orchestra, harpist, and Ellis Clark Harmann, pianist. Dr. Horatio Parker conducted.

The Kneisel Quartet gave its third concert of the season at Witherspoon Hall this afternoon before an appreciative audience. The program included Beethoven's Quartet in A Minor, Mozart's Quartet in G Minor and the third and fourth movements from Grieg's posthumous Quartet in F Major.

The interest in the work of the People's Sight Singing classes is so encouraging that a new central class is now being organized to meet on Tuesday and Thursday evenings.

In response to many requests, Henry Gordon Thunder played the G Minor Concerto

of Julius Reubke last evening at the Second Presbyterian Church. His organ recital also contained Guilmant's "Marche Funèbre et Chant Seraphique."

The Matinée Musical Club gave a successful concert last week at the New Century Drawing Room. The choral was assisted by Frederick E. Hahn, violinist, and Mrs. Henry W. Butterworth.

The special musical services at the Church of the Saviour were resumed last evening under the direction of Rev. J. G. Bierck, organist and choirmaster. George Hamilton, Charles Manypenny, William White and Henry L. Booth were the soloists. Dr. A. H. Mann's "Magnificat" and "Nunc Dimittis," Barnaby's "The Soft Southern Breeze," from "Rebecca," and Dr. Martin's "Hail Gladdening Light" were very well rendered.

The Musical Art Club held its annual meeting in the rooms of the Orpheus Club last Friday evening and elected officers as follows: W. W. Gilchrist, president; Dr. Alfred C. Lambkin, vice-president, and Dr. E. I. Keffer, secretary. No. 1701 Chestnut street was decided on as future headquarters.

Herman Sandby, the first 'cellist of the Philadelphia Orchestra, with Ellis Clark Harmann at the piano, gave a rare concert last Wednesday at Griffith Hall. The audience was composed of many society leaders. The program contained compositions of Valentini, Tchaikowsky, Schumann, Dvorak, and Mr. Sandby's own works—his "Swedish Folksong," "Danish Folksong" and "Norwegian Bridal March."

Joseph S. McGlynn, a prominent local tenor, member of the Philadelphia Operatic Society, will sing "Celeste Aida" at the Steel Pier concert in Atlantic City next Sunday. He was the soloist last Wednesday evening at "A Night with Robert Burns," given at a distinguished house party in Germantown by E. R. Bushnell.

S. E. E.

### Concert for the Charity Nurses

The Little Sisters of the Assumption, who nurse the sick poor in their homes, are to benefit by a concert to be held in the large ballroom of the Waldorf-Astoria on the morning of February 9. Geraldine Farrar and Ernest Schelling are to give their services.

### Enjoying the Paper More than Ever

BOSTON, MASS., Jan. 25, 1909.  
To the Editor of MUSICAL AMERICA:  
I am enjoying your paper more than ever this year.

JEANNETTE POWERS-BLOCK.

**THE MEHAN STUDIOS**

**MR. & MRS. JOHN DENNIS MEHAN**

AND ASSISTANTS

Voice Development and Expressive Singing

CARNEGIE HALL, NEW YORK

Arthur Olaf

**ANDERSEN**

COMPOSER AND TEACHER

OF THEORY

729 Fine Arts Bldg., CHICAGO

**SIGHT SINGING**

**Mme. Trotin**

Method used in the Paris Conservatory

Studio 805 CARNEGIE HALL

Res. 738 West End Av. Phone 5410 River

**JULIA**

**ALLEN**

**Prima Donna Soprano (Coloratura)**

Season 1908-1909 ITALIAN GRAND OPERA CO.

200 West 80th St., N. Y.

**Mme. Hildegard Hoffmann**

Oratorio and Joint Recitals with

Mr. Henry Holden

Recitals and Piano Instruction

**HUSS**

Soloist with New York Philharmonic and Boston

Symphony Orchestras, Kneisel Quartette, etc.

Studios: Carnegie and Steinway Halls

Address, 144 E. 150th St., New York City

**Charles KITCHELL**

**TENOR**

176 West 31st St., Exclusive Management

HAENSEL & JONES.

1 East 42d Street, New York.

**FLAATEN'S CONSERVATORY OF MUSIC AND DRAMATIC ART**

210-212 West First Street

Gustav Flaaten

Director

**Maxmilian DICK**

**SOLO VIOLINIST and TEACHER**

Bush Temple Conservatory, CHICAGO

**GEORGIA KOBER**

**PIANISTE**

725 Fine Arts Building

CHICAGO, ILL.

Formerly of BOSTON

**Etta Edwards**

**Voice Culture and Repertoire**

5140 Madison Ave., Chicago, Ill

**REGINALD W. BILLIN**

**BARITONE**

Voice Production, Concerts,

Oratorios, Recitals

324 W. 57th St. Phone, 2920 Columbus. New York



## BOSTON SINGER IN THE SOUTH

## Mabel E. Bradford, Soprano, Meets with Gratifying Success

Boston, Jan. 25.—Mabel E. Bradford, the soloist and first soprano of the Ladies' Quartet, which is now making an extended tour of the South, is one of the star pupils of F. W. Wodell, the teacher of voice and director of the People's Choral Union of



MABEL E. BRADFORD

One of F. W. Wodell's Successful Pupils of Boston

this city. Previous to coming to Boston to study with Mr. Wodell, Miss Bradford was soloist in one of the large churches in Montreal, Canada.

After a long period of study with Mr. Wodell Miss Bradford visited Canada again last Summer, and while there sang the part of Josephine in "Pianaforte." She has an excellent voice which shows the effect of careful training, and also shows much dramatic ability. She will undoubtedly be heard later in the season in Boston.

D. L. L.

## EDYTH WALKER IN BERLIN

## American Prima Donna Has "Guest" Engagements at the Royal Opera

Berlin, Jan. 23.—Edyth Walker, the American prima donna of the Imperial Austrian Opera of Vienna, has arrived in Berlin for "guest" engagements at the Royal Opera, and makes her first appearance to-morrow night at *Brünnhilde* in "Die Götterdämmerung."

Musical Germany is agog with excitement over Monday night's *première* of Strauss's "Elektra." Americans have succeeded in capturing a large number of the best seats, and the Yankee element will be correspondingly conspicuous throughout the beautiful Dresden Opera House.

"Elektra" opens in Frankfurt on January 28, and in Berlin on February 8.

## Elizabeth Dodge Wins Favor in Wilkes-Barre

WILKES BARRE, Jan. 25.—Elizabeth Dodge, who was the soloist at the Schubert concert the other evening, impressed her local audience as a coloratura singer of remarkable

gifts. She has a voice of beautiful quality which she manages with rare skill. Her style is marked by correct intonation, delicate and well-blended *nuances*, temperament and sympathy. In her repertoire she covers a wide range, from simple folk-music, which she sings with a charming, unaffected lyric grace, to excerpts from grand operas into which she throws dramatic energy and power.

## MANNES'S SONATA RECITAL

## Schumann's D Minor Sonata Beautifully Played by Noted Artists

At the homelike Stuyvesant Theater Mr. and Mrs. David Mannes gave their second sonata recital on Sunday evening, January 24. The sympathetic ensemble of these artists, due to such constant practice together, has come to be one of the delights of New York concert-goers. They have succeeded in bringing to these recitals an air of informality which adds greatly to the enjoyment of everyone. The program Sunday evening began with the Rubinstein Sonata in G major, op. 13.

The Rubinstein sonatas are all too seldom heard, with their spontaneous melodiousness and their distinctive quality of musical coloring. This sonata is particularly "violinistic," and the fresh and fluent charm of its melodies was well brought out by Mr. Mannes, especially in the last movement. The audience took perhaps greater delight in the Mozart Sonata in D major, than in either of the others. The Andante Cantabile, which is of the very choicest essence of Mozart's genius, was applauded so long that the artists with difficulty were able to begin the last movement.

The big work of the evening was the great Schumann Sonata in D Minor. This work towers vastly over the other two in conception, both as regards form and content. It was Schumann's habit to look deeply within himself, and wherever he undertook a work of large dimensions, one is sure to find in it strange and mysterious depths of the human spirit, as well as charm, of which Schumann was also a master. Mr. Mannes brought that personal and individual tone which he gets from his instrument, to bear upon the infinitely varied phases of this work. Mrs. Mannes carried the difficult piano part with ease and grace, rising to heights of power where the work demanded it. It was a sympathetic and intimate reading, altogether a memorable artistic experience.

## PLAYS FOR HARVARD CLUB

## Arthur Whiting Gives Historical Recital in New York

Arthur Whiting gave a historical clavichord, harpsichord and pianoforte recital at the Harvard Club last Sunday afternoon before a large gathering of graduates. The following program was used in illustration:

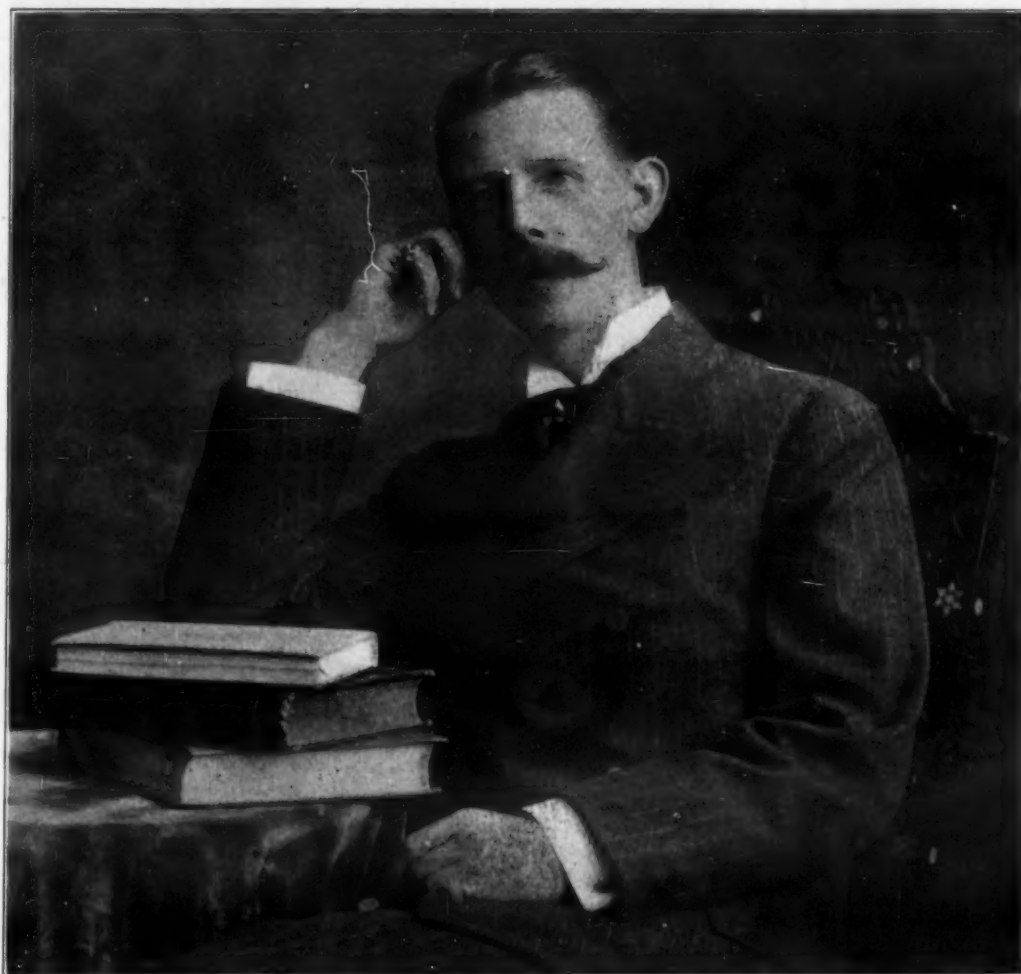
For clavichord: Gigue en rondeau, Rameau; Prelude, C Major, and Invention, F. Major, J. S. Bach. For harpsichord: Sarabande and Gavotte from Suite, G Minor, J. S. Bach; Menuetto, G Major, Sonata, F. Major, Siciliana, F. Major, D. Scarlatti; Solfeggetto, C. P. E. Bach; "Harmonious Blacksmith," Handel; Marcia alla turca, Mozart. For pianoforte: "Albumblatt" and "In the Mountains," Grieg; Theme varié, Chaminade; Etude, A-Flat Major, Opus 25, Nocturne, C-Sharp Minor, Opus 27, and Ballade, A-Flat Major, Chopin.

Before the concert Mr. Whiting gave a short introductory talk and requested "abnormal silence" during his performance on the clavichord.

The request was heeded and a quiet, rarely heard at assemblages of Harvard men, reigned during the silvery tinkling of the instrument for which Bach and his contemporaries composed.

A music club has been organized by members of the American colony in Aguascalientes, Mexico.

## HEINRICH MEYN, BARITONE, WELCOMED IN BOSTON



HEINRICH MEYN

A Well-Known Baritone of New York Who Has Been Singing Successfully at Many Concerts This Season

Heinrich Meyn, the well-known New York baritone, and one of the best of our resident *lieder* singers, has been having a busy season. His annual Boston recital (he was a resident of that city for many years) was given on December 10 in Steinert Hall. The memories of Mr. Meyn's previous Boston recitals sufficed to attract a large audience that found much pleasure in his program, which was varied in style. Critical comment on his singing on this occasion remarked especially of the intelligence and sincerity of his interpretations, the clearness of his enunciation and the delicacy of his rendition of certain songs. The accompaniments were played in a masterful manner by Coenraad v. Bos.

He sang at the Christmas celebration of the MacDowell Club held in Berkely Theater on December 22, presenting a Christmas Song by Peter Cornelius and the "Legend of the Sage Bush," from the "Juggler of Notre Dame." He also sang, on January 7, at a musicale at "Beech Lawn," the residence of Mrs. Edward Livingston, at Irvington on the Hudson. He appeared a second time before the MacDowell Club, singing Schumann's "Two Grenadiers" and "Dio Possente," from "Faust," at a recital in the Metropolitan Opera House building on January 19.

Mr. Meyn, who has been in splendid voice this season, has an extensive repertoire, singing with ease in German, French, Italian and English. He brings to the interpretation of his songs a thorough musicianship, and commands attention not only because of the quality of his voice, but also because of the intellectual power shown in his work.

## Katharine Goodson in Los Angeles

LOS ANGELES, CAL., Jan. 22.—Katharine Goodson, the English pianist, was heard here in recital on January 15, under the direction of L. E. Behymer, who is managing her Southwestern tour. The audience was small, but made up in appreciation what it lacked in numbers. Her program contained Beethoven and Chopin numbers and a group of modern compositions. She exhibited tremendous virtuosity and a well-balanced sense of emotional expression.

Max Klinger, the Leipsic sculptor, whose figure of Beethoven has caused a great deal of discussion, is now completing a life-size statue of Brahms, which will be unveiled in the new music hall in Hamburg next May.

**CAROLINE HUDSON** SOPRANO  
Management  
Walter R. Anderson  
5 West 38th St. New York

**ROBERT G. WEIGESTER** VOICE CULTURE  
From the rudiments of tone production to highest artistic finish.  
STUDIOS: 882 and 883 CARNEGIE HALL, N. Y.

**LYNN HOBART**  
ORATORIO — CONCERTS — RECITALS  
TENOR  
Direction J. E. FRANCKE, 402 BROADWAY, NEW YORK

**MR. GEORGE HENSCHEL** BECHSTEIN HALL London, Eng.  
STUDIOS: 834 CARNEGIE HALL Tel. 6945 Columbus NEW YORK  
**MR. WILLIAM N. BURRITT** VOICE SPECIALIST

**GIORGIO M. SULLI** TEACHER OF Mario Sammarco  
Vocal Studio: 1425 Broadway (Metrop. Opera House) New York City  
(MONDAY WEDNESDAY FRIDAY) Phone 1274 Bryant

**KOTLARSKY** Young Russian Violinist  
Management - HENRY WOLFSOHN 131 East 17th Street, New York  
**HERWECH VON ENDE** Violin Instruction  
Teacher of KOTLARSKY 212 West 59th Street, New York

**CECIL FANNING** BARITONE  
Accompanist: H. B. TURPIN  
Eastern Mgr., J. E. FRANCKE, 1402 B'way, N. Y. Western Mgr., The Musical and Dramatic Direction of Chicago, 812 Fine Arts Building.

**EDWARD STRONG** TENOR  
7 West 92nd St. NEW YORK Telephone. 1424 River

**JOHN BARNES WELLS** TENOR  
CONCERTS, RECITALS, ORATORIO  
Management, J. E. FRANCKE, 1402 Broadway

**FREDERIC MARTIN** BASSO  
515 W. 124th St., New York Telephone, 4858 Morning.  
Management: Haensel & Jones 1 East 42nd St., New York

**ELIZABETH DODGE** SOPRANO  
ORATORIO, CONCERTS AND SONG RECITALS  
Management: HENRY WOLFSOHN, 131 East 17th St., New York



# OPERATIC PERFORMANCES IN FOREIGN LANGUAGES

The following article is translated from the German of Eugenio Di Pirani, and appeared originally in the German magazine *Der Barde*, to which reference is made in the editorial columns. The author is an Italian musician living in New York, and through his article upon the subject, is the cause of the discussion concerning "parasites who prey upon musicians," which has appeared in recent issues of *MUSICAL AMERICA*.

"I was present recently at an operatic performance of 'Butterfly' at the Metropolitan Opera House—a Japanese story sung in a New York theater, before an English-speaking public, in the Italian language. Japanese that speak Italian in America! How is scenic illusion possible? How can one spark of reality remain?"

"I do not reproach the directors, for this bad habit has become an established thing. As justification of this remarkable procedure, there is chiefly the effort to give opera in its original language. This explanation, however, does not suffice to make the foreign dialect understood. One has accustomed one's self to this, and no one who goes to the opera lets himself be disturbed by it. One troubles himself no longer about the words that are spoken upon the stage. One beholds the opera more as a pantomime. It is all one, whether the singer speaks Italian, French, or German; most of the public understand no word of the foreign speech. The only idiom that is current here, the English, is not used in the great American opera houses.

"Shade of Richard Wagner! Of You who gave yourself so much trouble to reform the old rotten conditions of the theater, and, above all else, to establish poetry in its proper place, what would you have said to such senselessness?"

"In this particular case of 'Butterfly,' the matter works all the more startlingly, for the title rôle of the Japanese girl was sung by Miss Farrar, an American, in New York in Italian. 'Why roam so far, when the good lies so near?' The visit of the American Consul, who brings Madam Butterfly the painful news, works in a comical way. Imagine an American consul who brings an official message in Italian, to a Japanese in Japan! A truly Babylonian Babel!"

"A proper participation in the progress of the drama on the part of the audience is virtually impossible.

"Evidently the people listen more to the music. That explains, also, that the virtuoso singer has much greater success than the dramatic. The word is very little understood, or not understood at all, and the passionate expression, the masterly acting, that supports the word, is for the most part lost, while only vocal charm remains to make an impression. Great, powerful voices, unusual

throat-fluency, high notes, are the only means by which the singer can achieve a sure success, under the conditions which at present rule the theater. Artists, on the other hand, who in Europe enjoy great reputations as actors, are here in America scarcely noticed.

"Only an English opera can make an end to these unartistic conditions."

## Mme. Sembrich's Coming "Farewell"

The farewell appearance of Mme. Sembrich, when she will celebrate the twenty-fifth anniversary of her first appearance at the Metropolitan Opera House, has been arranged for Saturday evening, February 6.

The program will consist of the first act of "La Traviata," in which Mme. Sembrich will appear with Mr. Caruso; the first act of "Don Pasquale," in which she will be heard with Mr. Scotti, and the second act of "Il Barbiere di Siviglia," with Mr. Bonci, Mr. Didur and Mr. Paterna.

In the lesson scene Mme. Sembrich will sing several operatic selections, and she will be heard in duos with Mr. Bonci. Prominent singers of the Metropolitan Company will take part in the chorus in "La Traviata."

## Three American Compositions Heard

Three compositions by Americans, upon poems by Edgar Allen Poe, were given at the celebration of the Poe Centenary, by the Boston Authors' Club, at Chauncey Hall Building, Boston, January 19. These were Charles Martin Loeffler's two songs, "A Dream Within a Dream," and "To Helen," rendered by Miss Florence Jepperson, and Henry Gilbert's piano solo, "The Island of the Fay," which was played by John Beach. Mr. Loeffler is of European origin, but has lived so long in America that he is commonly included in the latitude allowed by the term "American composer." Henry Gilbert is the composer of the famous "Pirates Song," "Fifteen Men on a Dead Man's Chest," from Stevenson's "Treasure Island."

## Hope for Wagnerites

[From the N. Y. Morning Telegraph.]

New York has been going back on Wagner. London has definitely announced that it will do so. The advertisements of Covent Garden Theater, relating to the current Winter season, say flatfootedly: "Come and hear Wagner (in English) now. There will be German opera during the season from April to July—that is to say during the grand season."

So there is, after all, a reaction against Wagner. What is the cause of it?

Some say the German operas are too long. Others that there are no German singers.

Taste has its cycles and phases. We are going through a period of Verdi re-

vivals. In a few years the musical world will have had its surfeit of Verdi. Then there will be a Wagnerian revival.

There is no need for the Wagnerians unduly to distress themselves.

The whirligig of time brings in his revenges.

## Appreciation of Popular Opera Plan

Oscar Hammerstein has received many letters congratulating him upon his recently announced plan of giving several months of grand opera at popular prices every year, in addition to the regular season of grand opera at higher prices. Last Saturday he was showing this as the letter which had pleased him most:

BROOKLYN, N. Y., Jan. 19, 1909.

My Dear Mr. Hammerstein—I wish to thank you for your promise of giving us grand opera at popular prices the coming Summer. It will indeed be a great gift to many music lovers who are unable to pay the regular Winter prices.

I had begun to think I should die before hearing worthily the works of the great composers, for I am nearly 50 years old, and have never seen grand opera. Your promise will encourage me to look forward to that pleasure the coming Summer, and the happy day cannot come too soon.

In Mr. Damrosch's musicals he gives special prices to teachers, but there is nothing for people like myself, who have to work hard, who have less money than they, and yet the same appreciation of music.

I thank you again, my dear Mr. Hammerstein, and wish you every success and enjoyment.

Yours very sincerely, S. H.

## Carl Burrian's Return

Carl Burrian, the first tenor of the Dresden Opera House, who has been engaged to sing at the Metropolitan Opera House, was scheduled to arrive in New York late this week on the *Kaiser Wilhelm II*. Mr. Burrian has been singing in Vienna at the Imperial Opera House, where he replaced Mr. Schmedes during his presence in this country. Mr. Burrian will make his first appearance here in "Tannhäuser," which is now in rehearsal.

## Oratorio Society to Sing "Elijah"

Of all the performances to be given in New York in celebration of the centenary of Mendelssohn's birth, the rendition of the "Elijah" by the Oratorio Society of New York will be the most conspicuous. It will be given in Carnegie Hall on February 4, the day after the great composer's anniversary, under the direction of Dr. Frank Damrosch. The society has sung this oratorio eighteen times in all, the first performance being in 1876.

## First Performance of "Louise" in Nice

NICE, Jan. 20.—Ambassador and Mrs. White attended to-night the first local performance of Charpentier's opera "Louise," occupying seats in the Prefect's box. A brilliant audience was present, among which American naval officers were conspicuous.

The Hess-Schroeder String Quartet will give its second chamber music concert in Mendelssohn Hall on Wednesday evening, February 10.

## MARUM QUARTET CONCERT

David Bispham the Soloist at Cooper Union, New York

The Marum Quartet with the assistance of David Bispham, the ever popular baritone, gave the following program at Cooper Union, New York, Thursday evening, January 21.

Terzetto, C Major, op. 74 (Dvöřák), Ludwig Marum, Michel Bernstein and Jacob Altschuler; "Die Ehre Gottes," op. 48-4 (Beethoven); "Der Wanderer," op. 4-1 (Schubert); "O Liebliche Wangen," op. 47-4 (Brahms); "Auch Kleine Dinge" (Wolff); "Caecilie," op. 27-2 (Strauss), David Bispham; Quartet, A Minor, op. 29 (Schubert), Marum Quartet.

Bispham sang in his usual excellent style, and received special applause for his fine rendition of "Der Wanderer." The Schubert quartet was also much appreciated.

This was the second concert in this season's series given by the quartet at Cooper Union, and the constantly increasing size of the audiences testifies to the hold which this well-trained organization has secured on the public.

The low price of tickets makes these concerts within reach of music lovers whose purses do not permit of expensive musical entertainments. Harold O. Smith was an effective accompanist.

## George Anthes to Sing in New York

The management of the Metropolitan Opera House has engaged George Anthes to appear in the operas of the German repertoire in March and April. Anthes was here in the last year of Grau's régime. To fill that engagement he broke his Dresden contract. That put him under the ban of a German theatrical organization to which Heinrich Conried belonged. True to the organization, Conried did not re-engage Anthes, though by the singer's contract with Grau he was to be heard here for several years. Unable to get an engagement in Germany because of his operative excommunication there, Anthes went to the opera house in Budapest, where he has sung since.

A fourteen-year-old 'cellist named Kola Levin is attracting attention in Germany just now.

## SHERWOOD Music School

725 FINE ARTS BUILDING, CHICAGO

Best Modern Principles of Artistic, Scientific and Practical Value.

Eminent Teachers in All Departments

Piano—WILLIAM H. SHERWOOD, Director; Georgia Kober, Mabel W. Osmer, Francis Moor, Edith Bane, Amanda MacDonald, May E. Sellstrom, Lucy B. Seator. Vocal—Arthur Beresford, Daniel Protheroe, Elaine De Sellem, Grace Nelson Stensland, Mrs. Helene Van Schoick, De Witt D. Lash, Mrs. A. Beresford, Zoe Pearl Park. Theory—Daniel Protheroe, Walter Keller. Violin—Louis Magnus, Jos. Chapek, John Mallek. Organ—Walter Keller. Public School Music—Wm. Appadoc. Dramatic Art—Jessie L. Newlin. Interpretation Classes—Mr. Sherwood. Normal Department and Children's Work—Edith Bane. Musical History—May E. Sellstrom. Walter Keller, Mgr. Artist members of the Faculty can be engaged for Recitals, Concerts and Musicales.

For Catalogues or Terms, Address MISS ADA H. HOLMES, Secretary

**GIACINTA DELLA ROCCA**  
Direction, J. E. Francke, 1402 Broadway, New York **VIOLINIST**

**REEVES-HUNTER**  
SOUTHERN SINGER  
SPECIALTY STUDIO  
N Plantation Songs 24 West 31st St.  
Available for  
E CONCERTS and PRIVATE MUSICALS

**WILLIAM HARPER** **BASSO**  
Director LAWRENCE CONSERVATORY OF MUSIC, Appleton, Wisconsin  
**SIGHT SINGING LESSONS** 40 LESSONS, \$10.00  
Circulars Free  
**TALI ESEN MORGAN**  
1947 BROADWAY, NEW YORK

**HAROLD HENRY** **CONCERT PIANIST**  
Auditorium Bldg., 9th Floor  
CHICAGO, ILL.

**SECOND AMERICAN SEASON**  
**BUELL** **Planist**  
Knabe Piano  
Concerts Recitals Musicales  
Address: Lawrence Conservatory of Music, Appleton, Wis.

**Adelaide Harding-Vincent** **PIANIST**  
Pupils  
BUSH TEMPLE CONSERVATORY OF MUSIC  
CHICAGO, ILL.

**Dr. Carver WILLIAMS** **BASS**  
Exclusive Direction—  
THE PHILIP RAY AGENCY, Steinway Hall, Chicago

**ISABELLE BOUTON** **MEZZO SOPRANO**  
Management N. E. JOHNSTON  
St. James Building, Broadway and 20th St., New York

**DORA BECKER** **VIOLINIST**  
18 Hedden Terrace, Newark, N. J.  
Phone 1499 W Waverly  
Exclusive Management HAENSEL & JONES  
1 East 42d Street, New York

**Bruegger** **SINGING**  
720 Fine Arts Bldg.  
CHICAGO, ILL.

**FLORENCE MULFORD** **MEZZO SOPRANO**  
Formerly with Corried Metropolitan Opera Company. Under exclusive management  
HAENSEL & JONES, 1 E. 42d Street, New York

**MME. LANGENDORFF** **Mezzo Soprano-Contralto**  
from Metropolitan Opera House  
Management N. E. JOHNSTON  
St. James Bldg., Broadway & 20th St., N.Y.

**JOHN BLAND** **TENOR**  
Direction J. E. FRANCKE  
1402 Broadway, New York

**AMERICAN INSTITUTE OF APPLIED MUSIC**  
(THE METROPOLITAN COLLEGE OF MUSIC)  
212 West 59th Street NEW YORK CITY



23d Year Begins Monday, September 28th, 1908  
EDGAR O. SILVER, President  
THE FACULTY AND EXAMINERS:  
Albert Ross Parsons Harry Rowe Shelley Paul Savage Paul Ambrose H. Rawlins Baker Herwegh von Ende  
Modest Altschuler Kate S. Chittenden William F. Sherman Geo. Coleman Gow McCall Lanham  
Mary Fidelia Burt Adrienne Remenyi von Ende Fannie Greene Daniel Gregory Mason Leslie J. Hodgson  
KATE S. CHITTENDEN, Dean of the Faculty

**MEZZO CONTRALTO** **THORNBURGH**  
ORATORIO RECITAL FESTIVAL  
Direction J. E. FRANCKE, 1402 B'way

**ORATORIO CONCERTS FESTIVALS** **ALVAH EDGAR NICHOLS** **BARITONE**  
525 WEST 135th ST., NEW YORK  
Phone. 3294 Morningside

**KELLEY** **ETHEL CAVE** **COLE** **TENOR**  
37 W. 58th Street **ACCOMPANIST**  
Phone 3780 Plaza



## SAM FRANKO GIVES OLD MUSIC CONCERT

Second Program This Season Brings  
Forth Miss De Ahne as  
Soloist

Sam Franko's second concert of old music was given Tuesday evening, January 26, at Mendelssohn Hall. The soloist for the Bach Cantata was Leontine De Ahne, contralto, and the program was as follows:

Sonata in A major, Georg Matthias Monn (1717-1777); Concerto in A minor (by request), Conrad Friedrich Hurlbusch (1690-1765), for orchestra and two pianos; Cantata No. 53, for alto, "Schlage doch, gewünschte Stunde," Johann Sebastian Bach (Mr. Deis at the organ), (bells loaned by Victor Herbert); Theme and Variations from "Divertimento" in D major, Wolfgang Amadeus Mozart, for strings and two horns (1756-1791); Symphony No. 13 in G major, Joseph Haydn (1723-1809).

These concerts satisfy a real need, since it is impossible to give these old works with the modern orchestras with anything approaching the effect intended by their composers. Critics have for years constantly referred to the fact that the old music which we occasionally hear, with our great symphony orchestras fails, because of the size of the modern orchestra, of its originally intended effect.

The Monn sonata is a good work of its style, with no especial distinction. The Hurlbusch concerto, on the other hand, which was given by request, is another matter. This is a work particularly rich in quality, revealing a composer of profound and exalted inspiration and of extraordinary technic. Its material is strongly compacted, and there is not a waste bar from beginning to end. The Adagio, especially, is a work of transcendent gravity and beauty. The piano parts were well carried by Carl O. Deis and Pasquale Talarico, and the viola solo in the Adagio by Joseph Kovarik.

Miss De Ahne sang the Bach Cantata with firm and well-controlled voice, giving it the sturdy quality throughout which one associates with Bach's music. The work did not lead her into any of Bach's quieter moods, and thus did not give her a chance for delicacy of expression, but in breadth and straightforward delivery her singing was excellent.

By far the most beautiful composition upon the program was the Mozart Theme and Variations, which, to a keen observer of the parallels between the arts, would place Mozart in the class with Shelley.

ARTHUR FARWELL.

### CHANCE FOR OUR COMPOSERS

Impresario Pinsuti Invites a Trial of  
American Grand Operas

G. Pinsuti, who recently announced his intention of producing grand opera at popular prices next season at the Academy of Music, has made public the plans for his company. One of the most interesting features of Mr. Pinsuti's announcement is his statement that he intends to produce operas in English by American composers.

He wishes all composers who think that they have suitable operas to submit them at once to the New York Grand Opera Company, Academy of Music. Mr. Pinsuti says his program will include operas in Italian, French, German and English. His season will be of nine months, beginning on September 4.

### Ohio Chorus Sings "Elijah"

LORAIN, O., Jan. 25.—The Lorain Choral Union, composed of over one hundred and fifty voices under the direction of Griffith J. Jones, gave the "Elijah" at the Majestic Theater here Friday evening, January 22, before a large audience. Many musicians from Cleveland, Oberlin, Elyria and nearby places were among the patrons. The soloists were: Alice Merritt-Cochran, soprano, of New York; William Harper, bass, now living at Appleton, Wis.; Lila P. Robeson, the Cleveland contralto, and T. Stephen Eichelberger, tenor, of Akron, O. All of the soloists were satisfactory, and shared in the generous applause.

A. F. W.

### New Organ for Toledo Church

TOLEDO, O., Jan. 25.—The music committee of Trinity Church has announced that a large organ costing \$15,000, to be installed in the church next Summer, has been contracted for. The instrument, which will be complete in every respect and will be the largest in the city, was planned by the organist of the church, Herbert Foster Sprague, who, since assuming charge of the choir of Trinity, has done some excellent musical work.

## Mme. Arral on an American Tour

She Comes to New  
York With Her  
Famous Siamese  
Cat.

Mme. Blanche Arral, who has just arrived in New York from Australia via San Francisco, is a much traveled singer, and has picked up many curios from all parts of the world. The picture shows her with her famous Siamese cat, Mamoute, in the costume of Lakmé. This cat was a present from the King of Siam, and is a very beautiful animal, being the aristocrat of the cat tribe.

Although the Australian laws regarding importation of animals are very strict, Madame was allowed to keep her cat on her tour of that country, where she made a most profound impression by her magnificent singing in excerpts from opera.

While at Suva in the Cannibal Islands Mme. Arral met with Jack London and his wife in their yacht and the party visited the island where they saw the fire-walkers perform.

Mme. Arral is in the city only for a few days, as she leaves for the West to sing with the Apollo Club at St. Louis, and from there will visit Louisville and Cincinnati. Her recent concerts in San Francisco, which were in the nature of sensational triumphs, have been recorded in previous issues of this paper.



Mme. Blanche Arral as "Lakmé" and Her Siamese Cat

### McCALL LANHAM'S RECITAL

Mrs. Lippincott and Mr. Dubinsky Assist at New York Musicales

McCall Lanham, of the faculty of the American Institute of Applied Music, with the assistance of Mrs. Day Lippincott, soprano, Vladimir Dubinsky, cellist, and William F. Sherman, accompanist, gave a song recital at the home of Mrs. John W. Herbert, No. 1 West Seventieth street, last Tuesday evening.

Mr. Lanham has an agreeable, sympathetic baritone voice of wide range, which lends itself admirably to his excellent interpretations of *Lieder* and ballads.

Mrs. Lippincott is a light soprano, especially pleasing in songs of a graceful, delicate character.

Mr. Dubinsky's playing of the 'cello numbers was notable for tonal beauty and a wealth of expression. The audience, which was large and fashionable, awarded the efforts of the soloists with much applause.

The program was:

"Spesso Vibra per Suo Gioco".....Scarlatti  
"Come Raggio di Sol".....Caldara  
"Hear Me! Ye Winds and Waves!".....Handel  
Mr. Lanham.  
Cantilena.....Gottman  
Chanson Napolitaine.....Cosella  
Mr. Dubinsky.  
Mad scene from "Hamlet".....Thomas  
Mrs. Lippincott.  
Aria—Coupe du Roi de Thulé.....Paladilbe  
Mr. Lanham.  
"Im Walde".....Berwald  
"Aus Meinem Grossen Schmerzen".....Franz  
"Mädchen mit dem Roten Mündchen".....Franz  
"Le Chemin de Lune".....Paulin  
"Rose Messagère".....Barbirolli  
"Lamento".....Duparc  
Mr. Lanham.  
"Autumn Flowers".....Popper  
Gavotte.....Popper  
Mr. Dubinsky.  
"Love's Philosophy".....Huhn  
"Now Sleeps the Crimson Petal".....Quilter  
"Je T'Aime".....Massenet  
Mrs. Lippincott.  
"The Merry Month of May".....Huhn  
"Noon and Night".....Howley  
"The Pauper's Drive".....Homer  
Mr. Lanham.

The Ensemble Circle of the Musical Culture Club, composed of the pupils of the Metropolitan School of Musical Art, of Brooklyn, presented a program of works by Grieg, Delibes, Rubinstein and MacDowell, for solo piano, and arrangements for two, four, six and eight hands. They were assisted by Mrs. Clifford Marshall, soprano, and Mr. Russell as accompanist.

### MARCHESI'S BUFFALO RECITAL

Famous Lieder Singer Pleases Large  
Audience by Display of Vocal Art

BUFFALO, Jan. 25.—Mme. Blanche Marchesi was the first artist presented by Louis Whiting Gay in his series of four matinee musicales at the Teck Theater, on Friday, January 22.

The program was an excellent one, varied in style, and contained many unhackneyed songs, ranging from Bach to Debussy. Mme. Marchesi was especially appreciated in Sigurd Lie's "Soft-footed Snow," which had to be repeated, and in her rendition of songs of lighter genre, such as Liza Lehmann's "Bird Songs," some of which were redemanded. Alabiéff's "Nightingale" also proved attractive to the audience, the singer displaying to great advantage a faultless trill, beautiful pianissimi and an altogether graceful vocal art.

The accompaniments were played in a finished manner by Brahm van den Berg, who also disclosed a clean technic and much virtuosity in his solos, though his tone was hard and brilliant, rather than sympathetic.

M. B.

### Calvé to Sing in Havana

HAVANA, Jan. 25.—Emma Calvé will appear in Havana three times this Winter, February 9, 11 and 14. This is the first time a singer of such high reputation has appeared in Havana in many years. The subscriptions for the season were taken up immediately.

George Barrère, first flute of the Symphony Society of New York Orchestra, has opened a weekly ensemble class for wind instruments. The wood and brass parts of symphonies and overtures will be studied, with a view to training students for orchestra positions. The strings will be represented by a pianoforte.

Yvette Guilbert, who recently revisited Berlin, is called "the divine disease" by a German critic.

## PEOPLE'S SYMPHONY ORCHESTRA CONCERT

Director F. X. Arens Gives Notable  
Performance of Air From  
Bach Suite

The third orchestral concert in the ninth season of the People's Symphony "educational concerts for students and workers" was given at Carnegie Hall, Friday evening, January 22. Laura Louise Combs, soprano, was the soloist.

Beethoven's Symphony No. 4, B Flat Minor, the first item on the program, was performed admirably, and was followed by Laura Louise Combs's interpretation, "Wie Nahte Mir die Schlummer" from "Der Freischütz." Her voice is light and pleasing, but not powerful enough to carry well into the far-off corners of Carnegie Hall. She sang with feeling, expression and correct intonation.

The air from the Bach Suite in D minor for strings, which followed, was the best work of the orchestra, and the applause which it received prompted the players to rise twice and bow to the audience. It is no exaggeration to say that in this number the ensemble work of the orchestra would suffer little in comparison with the best playing that has been heard here this season.

Sibelius's symphonic poem "Finlandia" received an intelligent and illuminating reading.

Conductor Arens gave his usual explanatory remarks and invited the audience to help the cause by asking all their friends to buy tickets to the next and last orchestral concert of this series, February 19, when a Wagner program will be given.

The audience was large and enthusiastic.

### MME. POWELL IN CINCINNATI

Famous Violinist Gives Recital—  
Women's Club in Reger Program

CINCINNATI, Jan. 25.—Two musical events of more than usual importance, the recital of Maud Powell and the program of Max Reger compositions given by the department of music of the Cincinnati Women's Club, occurred last week.

Mme. Powell's recital was played on January 21, at the residence of Judge William Worthington, Walnut Hills. The program was excellently arranged, containing the D Minor Concerto of Wieniawski, the "Devil's Trill" Sonata of Tartini, etudes by Fiorillo and Paganini, and smaller numbers by Mozart, Debussy, Schubert, Dvóřák, Brahms, Joachim and Sarasate. Mme. Powell was the guest, during her stay here, of Emma L. Roedter, who played her accompaniments.

The Reger program was given in the Women's Club Rooms entirely by local musicians. The chairman for the day was Mrs. Mary Davis Hahn. The program contained the trio for violin, viola and cello, played by Mary Davis Hahn, Walter Werner and Charles Sayre; a group of songs sung by Jessie L. Thompson; three piano pieces, by Emma L. Roedter; the sonata for violin and piano, op. 41, rendered by Mary Davis Hahn and Mrs. Emma Brand Lewis; a group of songs and one of piano pieces, by Misses Thomson and Roedter; and the Variations and Fugue for two pianos, by Mrs. Lewis and Miss Roedter. The explanatory lecture was given by Julia Worthington.

F. E. E.

### Hammerstein Thought It a Bluff

BALTIMORE, Jan. 24.—It was learned today that when Manager Ulrich, of the Lyric Theater, asked Oscar Hammerstein, of New York, last week if he wanted to have a last bid for the Lyric, the latter thought the Baltimore manager was bluffing. Mr. Hammerstein named a price, but Ulrich said it was not enough.

"What's your price?" asked Hammerstein. Ulrich named it.

"Count me out," replied Hammerstein. "Twenty-four hours from now you'll be sorry," declared Ulrich.

"Then," replied Hammerstein, "you'll own up to your bluff and take my figure."

Twenty-four hours later the Lyric manager had closed with the Metropolitan people.

Gustav Mahler's second symphony was enthusiastically received at a recent concert in Geneva, Switzerland.

## THE VENDOME HOTEL

A Delightful Home for Families Caterer to Professional People

62d and Monroe Avenue  
CHICAGO

W. S. SAITER, Prop.



## ANOTHER HEARING OF ELGAR SYMPHONY

Alexander Saslavsky the Soloist at  
New York Orchestra's  
Concert

The Symphony Society of New York, Walter Damrosch, conductor, gave its ninth subscription concert at Carnegie Hall, Sunday afternoon, January 24, with Alexander Saslavsky, violinist, as the soloist. The program was as follows:

Overture, "Euryanthe" (Weber); Concerto for violin with Orchestra, in E-flat (Mozart), played by Alexander Saslavsky; Symphony in A-flat, Opus 55 (Elgar).

The ever delightful Weber Overture was played with dash and spirit, though in the famous quiet passage for muted strings, a greater effect of preternatural hush and stillness might have been obtained.

Mr. Saslavsky gave a thoroughly artistic interpretation of the Mozart concerto, a performance beautiful in every feature. His tone is perhaps more brilliant than mellow, but always crisp and clean. He achieved a particularly appealing effect in the slow movement where the melody is given to the G string. His performance was very warmly received.

The Elgar Symphony has already been described in *MUSICAL AMERICA*, but it is a work so momentous that it may well receive further comment upon its second hearing. We need not more than touch upon its indebtedness to Wagner, Tchaikovsky and Brahms. Its composer has made no direct draft upon these predecessors, but has assimilated them well, and, to his great credit be it said, has emerged with a personality which is his own.

What is that personality? What new message does it hold for us? Does he speak a new and significant word to the age? These are the questions which must ultimately be answered.

The crystal clear, unalloyed and almost miraculous delineation of the elements which Wagner gives us, the mists, the forests, the rivers, the storm, Elgar does not give. Nor does he parallel the emotional plunges of Wagner. Again he never expresses the acute and poignant emotional crises of Tchaikovsky, those sharp cutting flashes which sear the soul. Nor does he transcend the architectonics of Brahms, nor maintain that master's emotional sobriety and orderliness.

In the inmost essence of his genius, Elgar is perhaps more akin to César Franck than to any other master, while remaining foreign to him in style. His significance for us, in so far as he may be adjudged

to possess significance, lies in the fact that he is a mystic—in the quality of his mysticism. He would not merely sing songs to us, he would reveal the soul, reveal heaven and the heavenly hosts, depict the drama of man in his relation to the powers that move the universe. He is more human, less naively divine, than Franck. Franck soars like a lark above the earth-struggle. Elgar is not free from it. Hence the obvious religiousness of Elgar's work; he is under the necessity of aspiring. Franck needs not; he is emancipated, and needs only to sing. Franck is the spiritual superior of Elgar, and for that very reason is restricted in the area of his appeal. Elgar is more likely to reach the average serious modern man. But in this he is somewhat handicapped by the very mysticism which is his *raison d'être*. For it leads him to a certain eschewal of plain speaking, and to a certain confusion of the total which is apt to perplex the man who wants his themes to stand out Tschaikowsky-wise. Yet the general demand for a second hearing demonstrates that Elgar's appeal does not seriously miss fire. He sounds a call to aspiration, to more serious living, to a recognition of the Great Unseen that shapes our visible lives. He voices the ideals that are surely lifting our modern life, whether artistic, religious, or commercial, to a higher plane. The Anglo-Saxon world calls for such a man, and Elgar responds to the call.

The comments of the press are in general increasingly favorable. The adagio made the profoundest impression at the present hearing, but it may be said that it owed this success in due part to its relation to the other movements. Elgar is a master in the handling of the brass, with which he produces magnificently rich tonal effects. In form the work is thoroughly modern with a firm knitting together of the different movements.

ARTHUR FARWELL.

## CINCINNATI HEARS TWO GREAT SINGERS

Dr. Ludwig Wüllner and Mme. Blanche Marchesi Give Recitals in the Queen City

CINCINNATI, Jan. 25.—The week in Cincinnati has been marked by two important recitals, that of Ludwig Wüllner, Monday night, in the Sinton Hotel ballroom, and that of Blanche Marchesi, Tuesday afternoon in the Grand Opera House.

Though this was the first appearance of Dr. Wüllner in Cincinnati, he was greeted by a comparatively small audience, probably because the artistic qualities of his work were not made known sufficiently to local concert-goers. However, those who heard him were quick to appreciate his wonderful art, and a return engagement would mean a crowded auditorium for him. Coenraad v. Bos shared the honors with the singer, playing the accompaniments in a faultless manner.

Blanche Marchesi attracted a large audience to her recital and aroused much interest by her singing. She was accompanied by Brahm van den Berg, who for several years made his home in Cincinnati.

Theodore Bohlmann, pianist, and Julius Sturm, cellist, gave a recital, in which they played three Beethoven sonatas, on Tuesday evening in the Conservatory of Music auditorium.

Edwin W. Glover gave another of his interesting organ recitals at the Mt. Auburn Presbyterian Church on last Sunday evening, playing excerpts from "Parsifal" and his own arrangement of Wagner's "Traume" and "Albumblatt." F. E. E.



ALEXANDER SASLAVSKY

He Gave a Thoroughly Artistic Interpretation of the Mozart E Flat Concerto at the Symphony Society Concert



How TOMKYNs FOUND OUT.—"Say," said Tomkyns to the man with the tin whistle, "if you want to earn an easy sixpence come with me."

After traversing several streets they stopped, and Tomkyns, pointing to a passage, said:

"There's a house down there; go and play a tune on your whistle. When you've done there's sixpence for you."

The man went, but no sooner had he started whistling "Annie Laurie" when a bucket of water was thrown over him.

With a yell, he rushed back to Tomkyns, and spluttered, "Wha-wha—"

"It's all right," interrupted Tomkyns,

"but my girl lives down there, and her dad threatened last night if I went whistling after his daughter again he'd nearly drown me. I only wanted to see if he'd keep his word."—*Tit-Bits*.

"Have your songs been tried by many people?"

"Certainly—about twenty publishers that I know of."

He—My dear, I have a splitting headache. Can't you manage to get rid of these people?

She—I can't very well show them to the door.

He—Certainly not; but you can show yourself at the piano.

The president of the Newsboys' Library on East Fourth street was showing some guests around. He is a boy about ten years old.

"This," said he, "is the picture of George Washington, the first President of the United States; this is the picture of Mr. Roosevelt, the last President, and this is the picture of Beethoven, the finest electrical engineer the world has ever known."—*New York Press*.

## CLARA de RICAUD

THE ART OF SINGING

A GREAT ARTIST'S OPINION

Madame Langendorff, the great contralto of the Metropolitan Opera, New York, and the Royal Operas of Berlin and Vienna, says.

MAY 1st, 1908.

I studied under the greatest masters wherever my professional life led me, but I found nowhere as clear and natural a course of tuition as Madame de Ricaud uses in her lessons. In the many hours spent at her studio I have profited greatly by her thoroughly scientific method, and I am convinced that with her method of voice treatment she has corrected all kinds of faults in an incredibly short time, and also that she develops small voices so that they bloom out to large, individual and attractive ones. To all my young studying colleagues I wish to say that Madame de Ricaud's beautiful art of teaching has proven most helpful and valuable. (Translation.)

Tel. 1152 River. Call or address Residence Studio  
THE LINLAUGH  
2847 Broadway, Bet. 100 and 101st Sts., NEW YORK

CECILE

DIRECTION

J. E. FRANCKE  
1402 BROADWAY

# BUCK

SOPRANO

ORATORIO  
CONCERTS  
RECITALS

CHARLOTTE

# MACONDA

SOPRANO

ORATORIO, CONCERTS, RECITALS  
Management: R. E. JOHNSTON  
St. James Building New York

THE

# Seattle Symphony Orchestra

MICHAEL KEGRIZE, Director

Address Communications to P. O. BOX 337, SEATTLE, WASH.

M  
I  
N  
A

# KAUFMANN

Coloratura  
Soprano

Concert—Song Recitals—Oratorio  
Pupil of the Celebrated Lehmann  
Teacher of the Lehmann Method.  
809 Carnegie Hall, New York

## R. E. JOHNSTON ANNOUNCES

Winter and  
Spring Tour of **MME. NORDICA**

**MME. NORDICA'S**

RECITAL

Carnegie Hall, Tuesday Afternoon, February 16, '09

**SPALDING** "He had the lightness of touch and fancy requisite for revealing the Gallic spirit of Saint-Saens."—*Evening Post*.

**DRESDEN PHILHARMONIC ORCHESTRA**

(FIRST TIME IN AMERICA) APRIL 12th TO MAY 9th, 1909

**MME. JOMELLI**  
Prima Donna Soprano from  
Metropolitan and Manhattan  
Opera Houses

**DALMORES**  
(Oct. 15th to Nov. 10th, 1908;  
April and May, 1909)

**PETSCHNIKOFF**  
Great Russian Violinist  
**FREDERICK HASTINGS**  
Baritone

**MME. LANGENDORFF**  
Mezzo Soprano from Met-  
ropolitan Opera House

**AGNES PETRING**  
Soprano

**EDOUARD DETHIER**  
Belgian Violinist

**GERMAINE SCHNITZER**  
The Brilliant French Pianist

**FRANKLIN LAWSON**  
Tenor

**SOPHYE BARNARD**  
Mezzo-Soprano

**MME. MACONDA**  
Soprano

**DARBISHIRE JONES**  
English 'Cellist

**EDWIN LOCKHART**  
Basso

**SABELLE BOUTON**  
Mezzo-Soprano

**MARIE HERITES**  
Bohemian Violinist

**MARY LANSING**  
Contralto

Address **R. E. JOHNSTON**, St. James Bldg., B'way & 26th St., N. Y. City  
Telephone, 686 Madison. Private Residence Telephone, 194 Riverside



## GERMAINE ARNAUD'S DÉBUT IN AMERICA

She Wins an Ovation at Boston  
Symphony Orchestra's  
Concerts

BOSTON, MASS., Jan. 25.—An "Overture to a Comedy of Shakespeare" was played, probably for the first time in America, at the thirteenth public rehearsal and concert of the Symphony Orchestra. Germaine Arnaud, a pianist of some seventeen Summers, and recently graduated from the Paris Conservatoire, played the Saint-Saëns G Minor Concerto. Brahms's Third Symphony and Weber's overture to "Eury-anthe" completed the program. Scheinplug is a Saxon now living at Bremen. In this overture he employs a large modern orchestra cleverly and resourcefully. There were those who claimed the mysterious origin of the overture to be either "Much Ado About Nothing," or "Love's Labor Lost"; but we need not concern ourselves any more than does the title with questions of the sort. The bassoon has a theme that might be called humorous. The clarinet states a melody of a more distinctive flavor. Later on two English horns play an old English tune of the sixteenth century, taken from the Fitzwilliam Virginal Book.

There is a ponderous episode in the brass, which, as the programmatist remarked, might be an allusion to Fallstaff. The music has a certain sparkle; and the overture was well received by the public and the press. To me it is all a trifle manufactured.

Miss Arnaud performed with brilliance and authority; with a well developed conception of the concerto that was her own—not the result of ordeals with an instructor. She played the fine prelude broadly and with conviction and her regard for the main structures, the bigger lines of the composition, was never distracted by mountainous technical difficulties or by episodes attractive in themselves.

She has the fleetness, the clarity, the elegance of the French school which are so essential for the adequate rendering of the popular work. Nor was she lacking in courage, for the finale whirled by at something like twice the pace set by the composer himself when he played the work here three years ago.

Moreover, it was with the assurance of the practiced and fiery virtuoso that Miss Arnaud sped over the keys. The audience was loud with its applause. Miss Arnaud had forced tone here and there—I speak of the Friday afternoon rehearsal—and she has yet to gain the place where she can look from the outside at the music she plays, weigh its content and her own conception from an objective standpoint, yet her entire performance was that of a musician and a thinker, while its effect was enhanced by her genuine modesty and her unaffected pleasure in the approval she had gained.

Mr. Fiedler gave a memorable and inspiring reading of the symphony; virile, dramatic in the first and last movements, appropriately contemplative in the andante and the allegretto. This symphony, while it opens in Brahms's strong, militant vein, is charged with the contemplation, the twilight melancholy of his later period. It voices the pity and the love of humanity which sees the world's sorrow only as the painful evolution that leads ultimately to eternal peace. The Weber overture was taken at a disastrously rapid tempo, and generally overdone.

OLIN DOWNES.

Louis Homilius, a former pupil of Anton Rubinstein and Davidoff, and for many years professor of organ playing at the St. Petersburg Conservatory, is dead in the Russian capital, at the age of sixty-three years.

## Another Pupil of Theodore Habelmann Wins Distinction in Opera Abroad



SUZANNE SEYMOUR AS "ELIZABETH"

Theodore Habelmann, who is conducting a successful opera school in New York, has been receiving gratifying news of the achievements of his American pupils in Europe. A recent pupil, Suzanne Seymour, appeared with success as *Elizabeth* at the Stadt Theater, in Rostock, Germany. Helen Culver and William Farmer, now singing at Trier, received their operatic training in Mr. Habelmann's classes. The course at the Habelmann school includes every branch of vocal culture, from elementary exercises to stage deportment.

"When they go from the little stage in my studio," says Mr. Habelmann, "to the real stage they have learned every phase of opera singing. I teach the most natural way, keeping to general rules, and taking nothing from books."

"There is no country in the world which produces so many beautiful female voices as does America. In the principal European opera houses, you find American singers. The trouble with them is that generally they are too impatient for success, and want to make big fortunes in a short while."

"I give one hour lessons; one-half hour is

too short. How much can a pupil learn about tone production in one-half hour? Ten minutes is lost in explanation. As soon as pupils are over their first half-dozen lessons, and are still singing scales, I have them practice on my miniature stage with dramatic motions. The majority of vocal teachers allow the pupil to stand near the piano and sing their lessons with neither expression nor feeling. My accompanist faces the pupil, and I sit beside him; we are the audience. My students sing scales and exercises with different shades of expression. This leads to quick results. I call it the 'Natural Way of Teaching.'"

Theodore Habelmann has had twenty-seven years' experience as an opera singer and eleven years as stage director under Grau and Conried at the Metropolitan. He made his first appearance in opera in Germany in 1854, and came to America in 1863. In 1871 he created *Lohengrin* in New York.

He is one of the oldest members of the Liederkranz, and is preparing a performance of Lortzing's "Opera Rehearsal," which the society will give in the Spring.

## CLEVELAND TO GET PAUR'S ORCHESTRA?

Pittsburg Symphony Managers Discuss  
Plan to Consolidate  
Interests of Two Cities

PITTSBURG, Jan. 25.—The Pittsburg Orchestra will, after the close of the present season, be supported equally by Cleveland and Pittsburg, and will be known as the Pittsburg-Cleveland Orchestra, or will be taken over altogether by Cleveland.

The project of combining the interests of the two cities musically was admitted by William Mossman, manager of the orchestra, who placed the cause of the trouble in Pittsburg, saying that the city was not able to carry so large a financial burden alone. Since the contract of Emil Paur, the present conductor, expires at the end of this season, some means will have to be devised to meet the large annual expenditure, of which the director's salary is a large part, if a conductor of the standing of Mr. Paur is to be employed. The people of Pittsburg being unable, or at least unwilling, to guarantee the necessary support, the proposition to combine the financial resources of the two cities, or as a last resort, to move the orchestra to Cleveland, is being discussed. At any rate, it is absolutely necessary to devise means of obtaining greater financial support or else curtail the expenses of the organization.

Many new musical societies are forming in Pittsburg and vicinity, all of them with large membership lists, showing the increase in the interest in matters musical. The Kittanning Musical Club of Kittanning, Pa., which is only a short distance from Pittsburg, was formed Monday night with fifty members. The Oakmost Musical Club was brought into existence only a few weeks ago, and the Bellevue Musical Club of Bellevue, also is a recent addition. The Mendelssohn Male Choir of Pittsburg, formed recently, with Ernst Lunt, as director, makes its debut Thursday night at Carnegie Music Hall. Ossip Gabrilowitsch, the Russian pianist, will be the soloist.

Director Emil Paur, of the Pittsburg Orchestra, will give his first piano recital in Pittsburg, February 15.

Isabelle Bouton was the soloist at last week's concerts by the Pittsburg Orchestra. She sang an aria from "Eugen Onegin," by Tchaikowsky, and after singing songs by Brahms, Franz and Strauss, gave Arthur Foote's "I'm Wearing Awa" as an encore. It was probably the most appreciated song of the evening. The orchestra numbers included the "Harold" Symphony by Belioz, and Greig's Lyric Suite, after op. 54, both of which were given for the first time at these concerts. E. C. S.

### Piano Players and Piano Teachers

know that to secure the most delicate effects in tone shading, the action of the piano must have been designed especially with that end in view.

### Strauch Bros.' Piano Action with Lost Motion Attachment

meets the highest expectations of the performer in this, as in all other respects. In responsiveness, in repetition—in all that constitutes piano action excellence from the musician's viewpoint—these actions stand supreme.

An interesting history of the development of the pianoforte action furnished on application to

**STRAUCH BROS.**

30 Tenth Avenue

New York.

P E A R L	<b>BENEDICT</b>	<b>CONTRALTO</b>	
	Management WALTER R. ANDERSON 5 W. 38th St., New York Phone, 349 38th		
	AVAILABLE for CONCERT ACCOMPANYING and COACHING SINGERS	<b>EDITH</b>	ADDRESS STUDIO 500 WEST 112th STREET NEW YORK
	<b>HAINES-KUESTER</b>	<b>PIANIST</b>	Phone, 5348 Morningside
<b>OVIDE MUSIN</b>			
SCHOOL of VIOLIN Permanent in New York CARNegie HALL			

<b>LEONORE</b>	<b>Mezzo Soprano</b>	SOLE MANAGEMENT:
<b>WALLNER</b>		<b>M. H. HANSON</b>
In an ULTRA MODERN REPERTOIRE DECEMBER, 1908 to MAY, 1909		Carnegie Hall NEW YORK
<b>MAY S. JENNINGS</b>	<b>AMERICA'S YOUNGEST CONTRALTO</b>	TELEPHONE 6973 Columbus
<b>ENRICH MEYN</b>	<b>Baritone</b>	Management <b>M. H. HANSON</b> Carnegie Hall Telephone, 6973 Columbus



## ADELA VERNE GIVES WASHINGTON RECITAL

Philadelphia and Russian Symphony  
Orchestras Appear in the  
Capital City.

WASHINGTON, D. C., Jan. 26.—Adela Verne, the English pianist, gave a recital in this city yesterday afternoon and demonstrated clearly that she is an artist of importance. The composition which called forth the greatest applause was the Chopin sonata, op. 35, in which the player combined technical skill and emotional beauty. The Liszt "Rhapsodie," No. 2, brought an equal amount of applause and, although it was the closing number of the program, the audience remained seated, refusing to leave until Miss Verne responded with an encore, which she graciously did.

The appearance of the Russian Symphony Orchestra of New York in the Capital City provided a treat for local music lovers. The first performance of this organization, under the able direction of Modest Alschuler, was given on Sunday night at the Belasco Theater in a program of Russian music. The soloist was Albert Spalding, violinist, who played the Bruch concerto in G minor; "The Bee," by Schubert, and the polonaise in D by Wieniawski, in a manner that displayed facile technic and musical temperament.

The orchestra was also heard in conjunction with the Ben Greet Players on Monday and Tuesday afternoons in the presentation of "A Midsummer Night's Dream." It played in a most effective manner the Mendelssohn music for this fairy drama.

The fourth concert of the Philadelphia Orchestra this afternoon was under the direction of Carl Pohlig. The soloist was Alwin Schroeder, cellist, who played with orchestral accompaniment the "Variations on a Roco Theme" by Tchaikowsky. The orchestral selections were overture to "Polonia," Wagner; "Intermezzi Goldoni," Bossi, and "Impressions d'Italie," Charpentier. W. H.

## ARION CLUB GIVES CONCERT

Providence Society Sings Under the  
Direction of Jules Jordan

PROVIDENCE, R. I., Jan. 25.—In spite of strong counter attractions in the way of social and theatrical events, Providence music-lovers attended the concerts of the week in large numbers.

The long-delayed performance of "Samson and Delilah," by the Arion Society, Jules Jordan director, took place in Infantry Hall on January 20. It was well worth waiting for. With an enlarged chorus singing well, the Boston Festival Orchestra, Isabel Bouton, soprano; Frank Ormsby, tenor; Emilio Gogorza, baritone, and Frederic Martin, bass, as soloists, there was a particularly good opportunity to give a great performance, and Conductor Jordan took advantage of the opportunity, giving one of the best in the Arion's long career.

A large audience attended the performance of Mendelssohn's "Midsummer Night's Dream" by the Ben Greet Players, assisted by the Russian Symphony Orchestra, Modest Alschuler, director, in Infantry Hall on January 19. Mr. Greet was no stranger here, though Mr. Alschuler and the orchestra were, but they succeeded in winning for themselves many expressions of praise for their beautiful performance of Mendelssohn's exquisite and appropriate music. L. H. M.

## Good for One's Musical Health

CHICAGO, ILL., Jan. 24, 1909.

To the Editor of MUSICAL AMERICA:  
I will not say that I cannot live without MUSICAL AMERICA, but I should "enjoy poor health" without it. Its record of musical events is monumental. While it is a "Sabbath day's journey" to read it through, my sentiment is expressed in the following couplet of a well-known stanza (author unknown) in common metre:

"Go on, go on, go on, go on,  
Go on, Go on, Go on!"

The renewal of my subscription is enclosed. Fraternally,

H. S. PERKINS.

A notebook used by Mozart in his childhood years to jot down his musical ideas has just been published in Leipzig. It belongs to a valuable collection of manuscripts recently presented to the Berlin Royal Library by Ernst von Mendelssohn.

The Kundry in Bayreuth's "Parsifal" next Summer will be Anna von Mildenberg, of the Vienna Court Opera.

A delightful concert by students of the Peabody Conservatory Preparatory Department was given recently. The participants

were pupils of Misses Albert, Ballard, Blockhead, Cole, Gorfine, Heller, Holthaus, Jones, Jubb, Parlette, Requardt; Mrs. Turner; Messrs. Bornschein, Haughton and Huber. The Chorus Class (Alan Haughton, conductor; Elizabeth Albert, pianist), sang Chadwick's "To Heliadora," for female voices. The Students' Orchestra, Franz C. Bornschein, conductor, played Mozart's "Ave Verum" and Mendelssohn's "War March." May Garrettson Evans is superintendent of the Preparatory Department.

## SANSONE QUARTET IN ST. PAUL

Local Organization Gives Ambitious  
Program of Beethoven, Bach and  
Brahms

ST. PAUL, MINN., Jan. 23.—A chamber concert by the Sansone String Quartet, assisted by Mrs. Hermann Scheffer, pianist, was given under the auspices of the St. Paul Institute of Arts and Sciences last Thursday evening.

Distinct character was given the performance through the scholarly attainments of Errico Sansone and the praiseworthy efforts of his associates, Max Weil, second violin; Herman Ruhoff, viola player, and Roberto Sansone, cellist. All are members of the St. Paul Symphony Orchestra.

Beethoven's Quartet in A minor was the ambitious first number on the program, after which Mrs. Scheffer and Mr. Sansone appeared in Bach's Sonata in A major for cembalo and violin. The Brahms Quintet in F minor for piano and strings furnished an interesting closing number. F. L. C. B.

## M. LOUISE MUNDELL'S MUSICALE

Brooklyn Teacher Announces a Studio  
Recital for January 30

M. Louise Mundell, a prominent Brooklyn specialist in voice culture, has announced a musicale at her studio, No. 276 McDonough street, on January 30.

The program will be furnished by several of her advanced pupils, including Marguerite Lane, Anna E. Given, Lila May Darling, Mrs. Chauncey Garrett Cozine, Mrs. Regina Halbert, Mrs. Anna Duffy and James Gascoigne Hommel. They will be assisted by Arcule Sheasby, violinist, who appeared with success before the Union League Club recently. The program contains many interesting modern songs, some of which will be sung by Miss Mundell. The accompanist will be Wilhelmina Muller.

## Misses Clemens and Nichols in the West

George M. Robinson, who is managing the concert tour of Clara Clemens, contralto, and Marie Nichols, violinist, has just received word from the Battle Creek Sanitarium, in Battle Creek, Mich., that the concert given by these two artists last week was "the best entertainment given at the sanitarium for a long time." Another report of the work of Miss Clemens and Miss Nichols comes from Muncie, Ind., where a recital was given. The *Star*, of that city, states that Miss Clemens "won the thorough admiration of her auditors, and was accorded a most hearty reception." Miss Nichols again received unstinted praise for her performance.

## American Composition at Metropolitan Concert

The soloists at the Metropolitan Opera House concert last Sunday evening were Mmes. Flahaut, Rappold and diPasquali, and MM. Blass, Noté and Bonci. A native composition, "American Festival Overture," by Anton Hegner, was given a first hearing. It is an interesting work and when a part of the "Star-Spangled Banner," which has been used in the score, was heard, the audience rose to its feet. DePasquali received great applause for her singing of the difficult coloratura aria, "Le Mysoli," from "La Perle du Bresil." She was recalled many times, but declined to give an encore. Alfred Hertz conducted.

## Texas Musical Club Recital

AUSTIN, TEX., Jan. 22.—The members of the Amateur Musical Club gave a most creditable recital on Wednesday afternoon at the studio of Daisy Castleman Morris. This club is an organization composed of the pupils of Mrs. Morris, who is one of the leading musicians of the city, the director of the choir of the First Baptist Church, and a successful teacher of voice culture. Those who participated in the recital were the Misses Maydell Campbell, Ouida Norton, Constance Palm; Mmes. Haskell Caswell, Jr.; T. W. Gregory, George Brush, W. T. Decherd, and Messrs. McCracken and Harry Bickler. The program was arranged by Florence Randolph and Mrs. Elmer Rowe. G. M. S.

## THE ADAMOWSKI TRIO PLAYS IN PORTLAND

Boston Organization, Assisted by Rein-  
ald Werrenrath, Gives Concert in  
Maine City

PORTLAND, ME., Jan. 22.—The Adamowski Trio, Timothée Adamowski, violinist, Josef Adamowski, cellist, and Antoinette Szumowska, pianist, assisted by Reinald Werrenrath, baritone, gave a concert in this city on January 19. The musical awakening of Portland was shown in the generous support given this event. The audience was large in numbers and prodigal in its applause.

The program contained two numbers for the Trio, a novelty by Edward Schütt, and a Beethoven trio. Both were given with a perfection of ensemble and a finish for which this organization is noted. Timothée Adamowski gave, as violin solos, the F Major romance of Beethoven and a scherzo by Hauser with beautiful tone quality and excellent technic. Josef Adamowski, the cellist, handled his instrument with ease and won hearty expressions of approval from the audience. The solos of Mme. Szumowska displayed the temperament, which, combined with her faultless technic, makes her playing of compelling interest.

Reinald Werrenrath, baritone, has a voice of resonant quality, great range and much flexibility. He has an impressive style and sings with intelligence and dramatic power. He was accorded a cordial reception and his numbers were received with marked favor by the audience. Howard Clarke accompanied discreetly.

## NOTED ARTISTS IN LOUISVILLE

Maud Powell and Ernest Hutcheson  
Play at Women's Club Recital

LOUISVILLE, KY., Jan. 25.—The second of the artists' recitals at the Women's Club presented Maud Powell, violinist, Ernest Hutcheson, pianist, and Anne Ford, accompanist, as the artists.

Mme. Powell and Mr. Hutcheson joined forces in the first number of the program, a Beethoven sonata, and played it with excellent ensemble and satisfying expression. Mme. Powell's other selections were a Vieuxtemps concerto, the Wieniawski "Valse Caprice," Debussy's Barcarolle, and as encores, Chopin's D Flat Waltz and Schumann's "Träumerei." Her playing was brilliant and intellectual, though not lacking in emotion. She has breadth and sweep and a flawless technic.

Mr. Hutcheson performed compositions by Chopin, Liszt and Schubert with scholarly interpretation and a confident mastery of his instrument. He has a full, sonorous tone, and displayed great virtuosity.

Anne Ford accompanied for Mme. Powell in a highly artistic manner. H. P.

## Give Musicale in Brooklyn

Carolyn Harding Beebe, pianist, and Edouard Dethier, violinist, gave a sonata recital at the home of Mrs. W. D. Spaulding, No. 64 Remsen street, Brooklyn, on Wednesday, January 20, before a large and fashionable audience.

The program comprised:

"La Follia," Sonata, D Minor, Corelli; Sonata, C Minor, Leclair; Sonata, G Minor, Handel, and Sonata, A Minor, Mozart.

This concert, which marks the beginning of the third season of these recitals, is the first of three which these artists will give in Brooklyn this winter.

Their following Brooklyn appearance was at the Pratt Casino, Ryerson street, Wednesday afternoon, January 27.

## Parasites Who Prey on Musicians

NEW ORLEANS, LA., Jan. 20, 1909.

To the Editor of MUSICAL AMERICA:  
Though but a recent subscriber to your excellent paper, I would like to add a few words to the letters of praise that are coming to you relative to your article "Parasites Who Prey on Musicians."

The conditions here in New Orleans are such that they were among the reasons that prompted the organization of "Le Cercle Harmonique," which is fast taking rank as one of the leading musical organizations in the South.

Our object is the exploitation of local talent and the raising, not of the standard of music in New Orleans, but of the standing of musicians!

Entertainments are given on a lavish scale. The hosts pay for their decorations, their lights, their programs, their tickets, even the band or orchestra by which their guests dance, but for the talent appearing on the program, be it soloists or instrumentalists, why very gushing "Thank yous," and unlimited refreshments seem to have cancelled the obligation. And it

is either that, or you drop out of sight and lose your precarious foothold.

Let me congratulate you, then, on your crusade, and I hope your words of wisdom will ring from ocean to ocean.

MUSICAL AMERICA is held in the highest esteem in New Orleans, and we recognize the power you wield in the world musical.

RUTH M. HARRISON,  
Musical Director,  
"Le Cercle Harmonique."

## KNEISELS PLAY IN PROVIDENCE

Mme. Charbonnel, Pianist, Assists in  
the Rendition of a Brahms Trio

PROVIDENCE, R. I., Jan. 25.—Mme. Avis Bliven Charbonnel, the well-known pianist, assisted at an interesting concert given by the Kneisel Quartet in Memorial Hall last Friday evening. The program included Dvorák's quartet in F major, op. 96; Brahms's trio for piano, violin and cello in C minor, op. 101; and the two movements of Grieg's unfinished F major quartet.

The program was finely balanced and the playing of the quartet gave much pleasure. The trio was performed by Mme. Charbonnel and Messrs. Kneisel and Willeke. The ensemble showed proper balance and great tonal beauty, the three players interpreting the characteristic Brahms music with complete understanding. D. L. L.

## ELMAN IN NEW ORLEANS

Young Russian Violinist Makes Un-  
precedented Success in Southern City

NEW ORLEANS, Jan. 23.—The second of the series of Philharmonic Concerts, with Mischa Elman, the Russian violinist, as the soloist, was held Tuesday night. Elman attracted the largest audience that has yet attended a musical event at the Athenæum, and, judging from the ovation accorded him, he fulfilled the expectations that his press notices promised. From the moment he played the first few bars of the Lalo Symphony he compelled the attention of his auditors, and continued to hold them in his thrall until the last note of his final encore. Great enthusiasm was displayed by the audience and after the recital he was besieged by many who struggled to clasp his hand.

The second musical of the "Cercle Harmonique" had for its principal soloist Henry Wehrman, the well-known violinist, who delighted his audience with the prelude to Saint-Saëns's "Le Deluge." Ruth Harrison, the musical director, conducted the choruses with authority. H. L.

The Oratorio Society of Baltimore, Joseph Pache, conductor, will render Mendelssohn's "Elijah" at the Lyric, February 4, in honor of the centenary anniversary of the composer's birth. The soloists will be Florence Hinkle, soprano; Mrs. Anna Taylor Jones, contralto; Charles F. Henry, tenor, and Claude Cunningham, baritone. There will be a chorus of three hundred and an orchestra of fifty.

A large audience filled St. Clement's Episcopal Church, Brooklyn, January 20, to hear an organ recital by Irma R. Courtenay. The program consisted of Bach's Toccata and Fugue in D minor, Prelude and Fugue in C major, and compositions by Dubois, Gounod, Arthur Foote and Harry Rowe Shelley. She was assisted by Marie Minshell, soprano, and Master Fred Busch, violinist.

The Eugene Bernstein Trio, Eugene Bernstein, piano; Michel Bernstein, violin, and Modest Alschuler, cello, gave a musicale in the studios of A. Buzzi-Peccia, No. 33 West Sixty-seventh street, on January 17. The works of Haydn, Schubert and Arensky formed the pleasing program.

The January meeting of the Afternoon Music Club, of Baltimore, was held last week at the residence of Juliet Baldwin. The participants in the afternoon program were Mrs. Charles Bryan, Mrs. Howard Brockway, Betty Campbell Clark and the Misses Stowe and Baldwin.

Sidney O. Durst, of Cincinnati, O., gave Wesley's "Wilderness" at the twenty-second musical service at the Church of Our Saviour, Sunday evening, January 22. The solo quartet consisted of Mrs. H. C. Lerch, Sylvia Spritz, F. F. Downs and H. C. Lerch.

The Brooklyn Conservatory of Music, Adolf Whitelaw, director, gave its Mid-Winter pupils' recital in Memorial Hall, January 20. Those who participated in the program were pupils of Mr. Whitelaw, Mme. Deyo, Graham Reed and Lloyd Rand.



## Constantino's Views on Italian and French Opera—A New Story About Him

Readers of MUSICAL AMERICA are already familiar with a number of events and adventures in the career of Florencio Constantino, the new lyric tenor at the Manhattan Opera House. The story of his running away, of his adventures on shipboard, and of his first success in South America has already been told. One incident of his early life will, perhaps, be new to many readers of MUSICAL AMERICA.

In Bilbao, Spain, where Constantino was born, he once saw a shabby-looking fellow strumming out a few bad notes on the guitar and singing, trying thus to earn enough for a dinner and a night's lodging.

The unsympathetic crowd refused him any reward, whereupon the now famous singer seized the guitar from the man's hands and doing what he could for himself by way of accompaniment, sang in such a manner as to draw a hatful of silver from the pockets of the bystanders. Pouring the silver into the hands of the amazed minstrel he fled and never saw the man afterward.

To a New York Sun reporter he gave a number of his opinions on various subjects of interest. He thinks that Oscar Hammerstein should be more highly appreciated by the American people than he is, although he realizes that they do give him credit to a considerable extent, but he feels that they do not realize what he is accomplishing for musical education in America, and deplores all unnecessary and petty barriers which stand between the impresario and the accomplishment of his great work. He recounted the incident of the man who asked Mr. Hammerstein "if there was any money in grand opera," to which Mr. Hammerstein's answer was, "Yes! mine is."

In regard to Spanish being an ideal language in which to sing, Constantino ventures to directly oppose Calvé. Calvé some time since gave her opinions of the different languages and purposes for which each is best adapted. For singing, she gave the palm to Spanish, but Constantino says that Spanish is not the language of music; it is too harsh, and a Spanish composer can only make a success of his music if he write it to another language, preferably, of course, Italian, for, as the singer says, "That is the language of music and love."

Constantino has no great sympathy for the French school of modern opera. He regards it as serious and somewhat religious, having the effect of a mass, whereas the Italian is warm and full of life and fire; but he does not say the modern French opera will not live, for, as he says, they will make their special appeal to their own public. In defense of his opinion on this matter, he cites the instance of "Crispino à la Comare" being given on the evening of the same day in which "Pelléas et Mélisande" was given in the afternoon. He speaks of the respectful attention of the "Pelléas" audience, and of the wildly emotional response to the Italian work.

He has a good deal to say about the development of the tenor voice, that it should not merely be retained, but ought to improve with age, reaching its prime when the singer is forty-five to fifty. He says Tamagno at fifty-seven sang perfectly, and Massini at sixty-six. At fifty-five to sixty

he claims "that the middle register of the tenor voice broadens and becomes more forceful. It does not change from a high tenor to a baritone; it always remains a tenor. There may be difficulty in reaching the high notes, but that is more than counterbalanced by the general improvement."

Constantino's success as a singer, he says, really dates from his appearance in Nice in Puccini's "Manon," when Puccini himself was present. He has a repertoire of about forty operas, and has sung in grand opera in almost every country in the world and in every city of prominence, and feels that his success in New York is the climax of this wandering career.

G. L.

## NATIONAL CHORUS A SUCCESS

Schubert Choir, of Toronto, Engages Pittsburg Orchestra for Concerts

TORONTO, CAN., Jan. 23.—The success of the National Chorus, both artistically and financially, is gratifying to all lovers of music in Toronto. Dr. Albert Ham, after an uphill fight, has proved conclusively that the city is large enough to support more than one choral organization of the first rank. This he has accomplished by steadily pursuing the policy of giving the public the best, both in artists engaged and compositions performed. The success of such a choral organization, remarkable as its development has been, means much more than a mere stimulation of interest in singing, for it enriches the musical life of the city with long-needed orchestral concerts.

L. H. Fletcher, conductor of the Schubert Choir, returned from Pittsburg on Sunday last, having been in that city several days in connection with the rehearsals of the orchestral parts of the choral numbers to be given here at the Schubert Choir concerts on February 22 and 23. While in Pittsburg Mr. Fletcher heard the first production of Emil Paur's new symphony, "In der Natur," which he has obtained for performance here.

At a special meeting of the Musical Board of Toronto University, Frank Halbhaut, of the university, was appointed concert master of the University Orchestra. Mr. Halbhaut is well known to musicians and his appointment is a popular one.

Edith M. Parker has been appointed contralto soloist at Cowan Avenue Presbyterian Church. Miss Parker is a pupil of Lillian M. Kirby.

H. H. W.

## Mr. Kempton's Concert Appearances

PHILADELPHIA, Jan. 25.—George Shortland Kempton, the brilliant Philadelphia pianist, is having a busy and successful season. He has given several recitals during the past month and will in the near future appear in a private recital in New York. He will also give concerts during the next month in Albany and Ogdensburg, N. Y., and in Canada. One of his recent programs, which was most enthusiastically applauded, and which brought forth many words of praise for the artist from able critics, contained the following: "Waldstein," Sonata, Beethoven; Fantasia, F minor, Chopin; Ballade, A flat major, Reincke; Valse, E major, Moszkowski; Taren-

telle, G flat major, Moszkowski; Papillon's G major, Ole Olson; Staccato Etude, Rubinstein. Mr. Kempton, apart from his easy mastery of all technical difficulties, has developed the temperamental side of his art to a remarkable degree, subjecting it, however, at all times to a broader intellectuality, which gives the total effect one of greatest repose.

## GIFTED AMERICAN COMPOSER

Adam Geibel, Blind Philadelphia Musician, Has Done Excellent Work



ADAM GEIBEL

PHILADELPHIA, Jan. 25.—Local music-lovers are proud of the achievements of Adam Geibel, a composer, who, despite the fact that he has been blind since infancy, has come into national fame through his compositions, which range from songs for little children to part songs and glees of marked artistic value.

He has also written two light operas, and although these have never been produced, as Mr. Geibel will not let them be performed by amateur companies, there is an expectation that they will some day be put before the public. His later works include two Christmas cantatas for choirs, "The Nativity" and "The Incarnation," which have been sung by the best choirs throughout the country, and spoken of by Dudley Buck as showing the hand of a trained writer. Among his part songs are "Over the Hills at Break of Day," "March Onward," "March of Our Nation," and "Kentucky Babe." This last-mentioned composition was published in 1896, and up to the present writing over 100,000 copies have been sold. It is regarded by critics as one of the most refined of the plantation lullabies, and the press has praised its high standard of merit.

James Philipson, a Newark (N. J.) organist, has arranged an attractive program to be given on February 3, at the Mount Pleasant Baptist Church in Newark. Besides Mr. Philipson, the artists will be L. Isabelle Irving, soprano, a pupil of John Denis Meehan, and Amelia M. Ake, violinist, a pupil of David Mannes.

## ST. LOUIS HAS MANY NOTABLE CONCERTS

Music Lovers Hear Mischa Elman, Wüllner, Beddoe, the Damrosch Orchestra and Local Clubs

ST. LOUIS, Jan. 25.—St. Louis music lovers have had much to attract their attention during the last two weeks, for such artists as Mischa Elman, the young Russian violinist; Daniel Beddoe, the tenor; Dr. Ludwig Wüllner, the German lieder singer, and the New York Symphony Orchestra, Walter Damrosch, director, have appeared in concert or recital.

Mischa Elman received a great ovation at his recent recital here, and proved himself to be absolutely beyond criticism. He is all that his press notices claim for him, and his wonderful playing aroused the audience to a display of enthusiasm seldom seen in St. Louis.

Daniel Beddoe was the soloist with the Morning Choral Club, Charles Galloway, director, and won as great a success as did Elman a few days before. The club has improved greatly under the leadership of Mr. Galloway and is probably one of the best women's choruses in this country.

Americans, as well as Germans, appreciated the great art of Dr. Wüllner, the lieder singer. The dramatic ability of the artist and the wonderful mobility and expressiveness of his face aided greatly in enabling the audience to understand the various compositions which he interpreted.

The New York Symphony Orchestra, with sixty-seven men, Walter Damrosch directing, assisted the Amphion Club at its last concert. There was a large audience present and the generous applause gave evidence of the satisfaction of the people in the work of both chorus and orchestra. This was, in all probabilities, the only opportunity that St. Louis musicians will have of hearing the New York Orchestra this season.

E. H.

The Chicago North Shore Festival Association will make its first appeal to the public with a festival to be held at Evanston, Ill., in the hall of the Northwestern University on June 3, 4 and 5. The nucleus of the organization is the Evanston Musical Club, enlisting 150 voices and the Ravenswood Club of 100 voices. It is expected that other musical organizations along the North Shore will raise the quota to 500 voices. The choral bodies will be under the direction of P. C. Lutkin, who has charge of music at the Northwestern University, and Curtis A. Barry, conductor of the Ravenswood Musical Club.

The Maryland College of Music, Baltimore, Alfons W. Schenuit, director, has weekly students' recitals held on Wednesday evening. The recent participants were Clara Roberts, pianist, assisted by Blanche Little, soprano, and Edward Goldstein, pianist, assisted by Lee Reeve, violinist.

W. K. Steiner, organist of the Temple Rhodoph Shalom, Pittsburg, Pa., gave a recital in Grace P. E. Church, Richmond, Va., recently, before a large audience that thoroughly enjoyed the playing of the Pittsburg organist.

# SPALDING

ALFRED OSWALD, Pianist and Accompanist

R. E. JOHNSTON, Manager, St. James Building, Broadway and 26th Street, New York City.

European Managers, N. VERT 6 Cork Street London, N. W.  
J. DE LA TOUR, 4 Rue Tronchet, Paris, France.

VIOLINIST



CONTRALTO A SODER-HUECK  
Concert .. Oratorio ..  
Song Recitals .. ..

RUDOLPH ENGBERG BARITONE  
422 Fine Arts Building CHICAGO

BOHUMIL MICHALEK VIOLIN INSTRUCTION SEVCIK METHOD  
429 FINE ARTS BLDG., CHICAGO  
Send for Booklet

MR. AND MRS. EDMUND SEVERN Violinist, Teacher, Lecturer, Voice, Piano  
Studios: 131 West 58th Street Phone, 2503 Col. New York

Caroline Mihr-Hardy Dramatic Soprano  
Management: HENRY WOLFSOHN, 131 E. 17th St.  
Personal Address, 204 W. 94th St. Phone, 2485 River

M. A. MONZEL MUSICAL COLLEGE  
503 KIMBALL HALL and 2921 WALLACE STREET, CHICAGO, ILL.

CORINNE RIDER-KELSEY MANAGEMENT—WOLFSOHN  
131 E. 17th Street New York City

GEORGE SHORTLAND KEMPTON PIANIST  
Steinway Piano Used. 10 SOUTH 18th STREET, PHILADELPHIA, PA.

MADAME OLGA SAMAROFF IN AMERICA  
SEASON 1909-1910  
Apply for Terms and Dates to C. A. ELLIS  
50 State St., BOSTON, MASS.  
Steinway Piano Used





Carrie Jacobs-Bond, the Chicago songwriter, appeared last week at the Ladies' Literary Club, Salt Lake City, in a recital of her own compositions.

Katharine Goodson, who is now in the Far West, will be heard in recital in New York on the afternoon of February 19, under the direction of Loudon Charlton.

Julius Falk, the Philadelphia violinist, who has been playing with great success abroad, gave a recital in Witherspoon Hall, Philadelphia, on Wednesday evening.

The Mountain Ash Welsh Choir, which has been touring America, gave a farewell concert on January 26 in the old Welsh Congregational Church, Scranton, Pa.

The Wilmington, Del., Choral Society, T. Leslie Carpenter, director, gave a concert recently in the New Century Club rooms, before a large audience of patrons and friends.

Frederick Smith, bass, was the soloist at the symphony concert in the Colonial Theater, Salt Lake City, last Sunday afternoon. Prof. McClennan, Arthur Shepherd's successor, conducted.

The Twentieth Century Club, of Buffalo, N. Y., will give the third of its series of chamber music concerts on Monday evening, February 1. The concert will be given by the Adamowski Trio, of Boston.

The Grasse Trio and Francis Rogers appeared at the first of the mid-Winter musicales at the residence of Mrs. Elbert F. Baldwin, Private Way, Lakewood, N. J., on Friday evening, January 8.

Four well-known artists, Forrest Dabney Carr, basso cantante; Florence Gertrude Smith, soprano; Earl J. Pfouts, violinist, and Edwin M. Shonert, pianist, appeared in recital at the Goodwyn Institute, Memphis, Tenn., on January 19.

The next Twilight Concert at the Ohio State University will be given by Elizabeth Thompson Wilson, contralto, and Dorothy Kimbler, pianist, both members of the faculty of the Denison University Conservatory of Music, in Grannville, O.

Mme. Nordica will be heard in song recital at Carnegie Hall, New York, Tuesday afternoon, February 16, her only appearance in New York this season. After the recital she will continue her tour, which does not close until next May.

The active members of the B Sharp Club, of Utica, N. Y., gave a program of American compositions in which the writers represented were MacDowell, Mason and Chadwick. The musicale was given at the home of Mrs. Anna J. Williams.

Alexander Petschnikoff will appear in Pittsburg on the 29th and 30th with the Pittsburg Orchestra, after which he goes as far West as Chicago, returning to New York to appear with the Russian Symphony Orchestra on February 10.

So large has become the number of pupils in the violin department of Mount Allison Conservatory of Music, Sackville, N. B., that it has been necessary to add an assistant teacher to the staff. The teacher appointed is May Redden, of Canning, N. S.

Harold Eldredge, baritone, of Salt Lake City, who has been studying in Germany for several years, recently made his debut in opera in the City Opera House in Elberfeld, the press speaking very highly of his abilities and predicting a successful career for him.

A chorus choir of thirty voices has been organized in the Broad Street Presbyterian Church, Columbus, O., to assist the regular quartet at special musical evening services. The director is Henry Alfred Preston, who has directed several notable organizations in Columbus.

The last two lectures in the course on

"How to Listen to Music," by Anne Shawe Faulkner, of St. Paul, were given at the Central High School on January 23, under the auspices of the St. Paul Institute. Edna Bardin, pianist, of the Schubert Club, assisted Mrs. Faulkner.

The Buffalo Orchestral Society, Dr. Walter S. Goodale, director, appeared in concert last Thursday evening. The novelty of the program was an orchestral suite by Moszkowski, which was performed in Buffalo for the first time. The piano part was well played by W. H. Gompf.

Mlle. Germaine Schnitzer, the Viennese pianist, will be heard with the New York Philharmonic Society at Carnegie Hall, New York, January 29 and 30, when she will render the Schumann Concerto. After this she goes West, playing in Chicago, Indianapolis, Richmond (Ind.), Cincinnati, etc.

The Baptist Church of Columbus, Miss., has recently been given a three-thousand-dollar organ by Andrew Carnegie. The organist of the church is Mrs. George Galling, and the following are the members of the choir: Nell Sanders, Ollie Sanders, E. C. Chapman, Lowry Long and John Johnson.

The Schubert Choir of York, Pa., now has a membership of 118 picked singers, and is more evenly balanced than at any time since its organization. The choir, under the direction of Harry Gordon Thunder, will celebrate the centenary of Mendelssohn's birthday with a concert on February 2.

At the regular organ recital held in Sage Chapel, Cornell University, Ithaca, N. Y., Mrs. Cora Genung Chamot sang the prayer from Puccini's "Tosca," and a song by Carrie Jacobs Bond, the American composer. Organ compositions by Morandi, Lemare, Merkel, Parker and Liszt were played.

The Choral Society of Green Bay, Wis., which has reorganized after five years of existence, during which it has been an important factor in musical Wisconsin, will become more active in the concert field. Many new members have been secured. The director is William Boeppler, of Milwaukee.

A new mass composed by Emil Karst, of St. Louis recently sung at the Shrine of the Sacred Heart Church in Washington, D. C., received much favorable comment from the musicians of the national capital. It contains many beautiful melodies, and is pronounced to be of an unusual order of merit.

The Salt Lake Choral Society, of Salt Lake City, gave a performance of "Elijah" on Wednesday evening of this week. Preceding the oratorio, a lecture was given by Edward P. Kimball, assisted by Prof. McClellan, director of the Choral Society, illustrating the more important parts of the oratorio.

Albert Spalding is now in the West, filling engagements in Chicago and vicinity. His next public appearance in New York will be on February 6 at Carnegie Hall, when he has been secured by the Liederkranz Society as soloist, supported by the New York Symphony Orchestra, with Walter Damrosch conducting.

The Elmira College Club of New York city will give a musicale at the house of Mrs. Daniel S. Lamont, No. 2 West Fifty-third street, on the afternoon of January 30, at 3:30. The following artists will appear: Clay Shannon, soprano; Mrs. Mary Jordan Fitz-Gibbon, contralto; John Barnes Wells, tenor; Charles Griffes, pianist.

The Amateur Musical Club of Peoria, Ill., gave their second annual concert in the Peoria Women's Club Auditorium on January 19. The artists who furnished the program were Rose Lutiger Gannon, contralto; Jeannette Powers Block, violinist, and Claudia Elyda Burkhalter, accompanist. There was an audience of 500 present.

The Scranton Symphony Orchestra, of Scranton, Pa., under the direction of Louis B. Phillips, gave its fifteenth anniversary concert recently at the Lyceum Theater of that city. The soloists were Louis B. Phillips, pianist, and Inez Dunfee, soprano. The orchestra, in the accompaniment to the concerto, was conducted by Harold Briggs.

The Dunkirk, N. Y., Music Club, which now has a membership of over one hundred, held its regular meeting last Wednesday evening, at which an interesting program of works by American women composers was given. Those who appeared were Mrs. William Greer, Mrs. John McClain, Mrs. B. E. Farnham, Mrs. Charles Pugh and Hazel Cary.

Thomas Whitney Surette, of New York, has been giving a series of lecture-recitals on musical subjects in St. Paul. The last two lectures were on "Beethoven" and "Folk Songs." Margaret Milch, assisted by singing a group of old English and German songs of pure folk origin. The next lecture will be on "Schubert and Schumann" and "The Beginnings of the Symphony."

Helen Lang, the well-known pianist of East Orange, N. J., gave a musicale last Thursday at the studio of Miss Content-Johnson, in the Gainsborough, Central Park South, New York. She was assisted by Bertram Bopp, the child violinist, who played the Mendelssohn concerto, Wieniawski's Valse Caprice and Romance. The audience contained many people well known in the musical world.

A concert was given by the Arion Society of Trenton, N. J., on Tuesday evening, January 19, which was by far the best one that the club has ever appeared in. The careful training of the chorus was shown in the tone color and the phrasing of the various numbers. The soloists were Frederic Wheeler, baritone, and Dabshire Jones, cellist. Charles W. Pette was the accompanist.

The San Francisco Musical Club presented an interesting program at the Century Club Hall on January 21. The instrumental numbers on the program were German, while the songs were selected from the compositions of Scandinavian writers. Those who aided in the performing of the well-chosen selections were Mrs. E. E. Young, Marian Cumming, Mrs. John McGaw, Mrs. Mathilda Wismer and the Ladies' Chorus.

The most impressive and pretentious program of purely church music ever given in Salt Lake City is being planned for next May, when the great Cathedral is to be dedicated. The ceremonies are to be elaborate. Two hours of music are to be rendered upon the new organ and by a large choir. Instrumental features, besides the organ, will be a string quintet and two horns, which will materially aid in producing beautiful effects.

The second of the chamber music recitals in the charge of Mrs. Norman Hoffman, of the Wisconsin Conservatory of Music, Milwaukee, was a great success. The thoroughly enjoyable program of popular violin and cello solos, with two trios, in which a pianist assisted, were played by two prominent members of the Thomas Orchestra, Concertmaster Leopold Kramer and Carl Brueckner, the cellist, and Mrs. Norman Hoffman.

The Hope Lodge Glee Club, of which Arthur D. Woodruff, the well-known New York musician, is musical director, began its fifth season with a concert in the Woman's Club, Prospect and William streets, East Orange, N. J. The soloists were Pearl Benedict, contralto; John Barnes Wells, tenor; William Y. Webb, pianist, and Harris G. Crawford, organist. A notable feature of the program was the singing of Grieg's "Lands-sighting."

The following inviting program of chamber music was given at the open meeting of the Women's Musical Club of Toronto, Ont., recently, by the Toronto String Quartet, Frank E. Blachford, first violin; Roland Roberts, second violin; Frank C. Smith, viola, and Frederick Nicolai, cello: Beethoven, Allegro from opus 59; Tschai-kowsky, Andante, opus 11; Mendelssohn, Scherzo from opus 44, No. 3; Schumann, Adagio, opus 41; and Dvorak, Quartet, op. 96.

A students' recital was given at Con-rath's Conservatory of Music, St. Louis, on Tuesday evening, January 12. An interesting program was presented by the following students: Gertrude Boehmer, Dorothy Siebel, Shirley Hall, Della Lasar, Julia Burns, Felicita Sauer, Minnie San-

ders, Louise Fischer, Celeste Scannell, Lillian Langan, Florence Marcander, Hazel Peting, Raymond Grote, Campbell Jackes, Frank Werner, Louise Burden and Eugene Gandolfo.

A concert for the benefit of the Three Arts Club was given at the Waldorf-Astoria in New York on Thursday morning. Mme. Sembrich and Victor Herbert had volunteered their services and they were to be assisted by David Bispham and Victor Herbert's orchestra. The object of the Three Arts Club is to solve some of the problems of the student life of the young women in New York and to provide a home at the minimum expense. Many women socially prominent are interested in the enterprise.

Two recitals were given at the Pittsburg Conservatory of Music under the direction of Beveridge Webster. The first one took place on Monday evening, January 18, at which the following appeared: Grace Summers, Asca Ellis and W. G. Armstrong, Mrs. W. G. Armstrong accompanying. At the second concert, which was given on the Wednesday evening following, those who performed were Margaret Seif, Esther Havkotte, Katherine McGonnell, Nettie McIlory, John McDougall, Elizabeth Connell, Mrs. B. G. Graham, Catherine McLoughlin. Lena Orton was the accompanist.

Mme. Jomelli has been secured for a special performance in Minneapolis with the Minneapolis Orchestra on Sunday afternoon, January 31. She will return immediately for another special engagement at Carnegie Hall, New York, appearing in the afternoon of February 4 with the New York Symphony Orchestra in the Beethoven Cycle; and in the evening in the "Elijah" with the New York Oratorio Society. On February 7 Jomelli sings in the "Elijah" before the Handel and Haydn Society of Boston, after which she visits Fitchburg, Mass.; Norfolk, Conn., and Buffalo, N. Y.

A "Monster Benefit" for the sufferers from the earthquake in Italy was given at the People's Temple, Boston, Mass., on January 18. The concert, which was under the direction of Isabelle Stone, manager of the Boston Bureau of Music, enlisted the services of Robert N. Lister, Elizabeth Busiel Lister, soprano; Wilhelmina Baldwin, mezzo-soprano; Mildred Pinkham, reader; Pol Plançon, baritone; the Cham-nade String Trio; Katherine Churchill; violin; Ora Larthard, cello; Pauline Bonette Rieser, piano; W. E. Frail, organist; Sophia Rhein, accompanist, and a chorus composed of members of the Handel and Haydn Society.

The Dresden Philharmonic Orchestra, which tours this country next Spring, will be strongly supported in its solo attractions. Nordica has been already engaged for eleven appearances, while Germaine Schnitzer, Albert Spalding and Alexander Petschnikoff will appear at different cities en route. In addition to its soloists the orchestra will be accompanied on its entire tour by two quartets, one consisting of Mmes. Jomelli and Langendorff, and Messrs. Lawson and Hastings; and the other of Charlotte Maconda, Isabelle Bouton, Franklin Lawson and Edwin Lockhart. The American tour was arranged through the efforts of its Associate Conductor, Victor Ila Clark, an American musician.

The Board of Directors of the Springfield, Mass., Music Festival Association recently decided unanimously in favor of giving a festival this season. It will be held in Court Square Theater, and the dates will probably be May 5, 6 and 7. There will be two afternoon and two evening concerts, preceded by an evening of rehearsal for orchestra and chorus. The chief choral work to be given will be César Franck's "Beatitudes," which has never yet been performed in Springfield. The chorus will organize and begin rehearsals Wednesday evening, January 27. Negotiations are in progress with famous soloists, and the unanimous spirit among the directors is that this year's festival shall be made the best of the series.

Organ recitals are keeping pace with other musical activities, Monday afternoon, January 25, J. Warren Andrews gave a recital in the American Guild of Organists series at the Church of the Divine Paternity; on the afternoon of the 26th William C. Carl gave a program on the organ of St. Paul's Chapel, Columbia University, and on the same afternoon Edwin Arthur Kraft, organist of Trinity Cathedral, Cleveland, was guest-organist at the concert at the College of the City of New York. Samuel A. Baldwin, organist at the College of the City of New York, is giving a series of recitals at that college every Sunday afternoon at 3:30, until May 23 (except April 11), and every Wednesday afternoon at 3 until May 26 (except April 7).



## WHERE THEY ARE

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

## Individuals

Austin, Florence—Grand Forks, N. D., Feb. 3; Duluth, Minn., Feb. 5.  
Barre, George—Brooklyn, N. Y., March 6.  
Beebe, Carolyn—Brooklyn, N. Y., Feb. 3; New York, Feb. 8 and 15.  
Bland, John—New York, Jan. 30; Reading, Pa., Feb. 10; Englewood, N. J., Feb. 15.  
Blass, Robert—Pittsburg, Feb. 23.  
Bonci, Alessandro—Detroit, Feb. 19; Chicago, Feb. 21; St. Paul, Feb. 23; Denver, Feb. 26.  
Buck, Dudley (Jr.)—Montclair, N. J., Feb. 9.  
Buek, Cecile—Montclair, N. J., Feb. 9.  
Calvin, Alfred—Canton, O., Feb. 2.  
Child, Mrs. Bertha Cushing—Boston, Feb. 1.  
Cottlow, Augusta—Keokuk, Iowa, Feb. 2; Iowa City, Iowa, Feb. 4; Chicago, Feb. 7; Toledo, O., Feb. 11; Toronto, Feb. 13; Oberlin College, O., Feb. 16; Nashville, Tenn., Feb. 19; Raleigh, N. C., March 1; Savannah, Ga., March 4.  
Croston, Frank—Poughkeepsie, Feb. 1; Memphis, Feb. 8; Little Rock, Ark., Feb. 9; Ennis, Texas, Feb. 11.  
Davis, Jessie—Loston, Feb. 1 and 8; Wellesley, Mass., Feb. 10.  
De Gogorza, Emilio—Carnegie Hall, New York, March 6.  
Destinn, Emmy—New York, Feb. 6.  
Dethier, Edouard—Brooklyn, N. Y., Feb. 3; New York, Feb. 8 and 15.  
De Moss, Mary Hissem—New York, Jan. 31; Bridgeport, Conn., Feb. 10; New York, Feb. 11; Charleston, S. C., Feb. 13; Anderson, S. C., Feb. 15.  
Duffy, J. Humbird—Akron, O., Feb. 10.  
Eames, Emma—Carnegie Hall, New York, March 6.  
Elman, Mischa—Manhattan Opera House, New York, Jan. 31; Boston, Feb. 1; New Haven, Conn., Feb. 11; Carnegie Hall, New York, Feb. 12 and 13; Albany, N. Y., Feb. 15; Philadelphia, Feb. 19; Manhattan Opera House, New York City, Feb. 21; Minneapolis, March 5.  
Farrar, Geraldine—Chicago Feb. 21.  
Franko, Sam—New York, March 2.  
Gabrilowitsch, Ossip—New York, Jan. 30 and 31; Boston, Feb. 3; New York, Feb. 6.  
Goodson, Katharine—Buffalo, Feb. 13.  
Hall, Glenn—Appleton, Wis., Feb. 1; Muscatine, Iowa, Feb. 3; Mt. Pleasant, Iowa, Feb. 4; Burlington, Iowa, Feb. 5; Winnipeg, Manitoba, Feb. 8 and 9; Brandon, Man., Feb. 10; Regina, Sask., Feb. 12.  
Hartmann, Arthur—Canton, O., Feb. 2; Wheeling, W. Va., Feb. 3; Warren, O., Feb. 5; New York, Feb. 7; South Hadley, Mass., Feb. 9; St. Mary's, Can., Feb. 12; Buffalo, Feb. 13; Reading, Pa., Feb. 15.  
Hofmann, Josef—Brooklyn Academy of Music, Brooklyn, N. Y., Feb. 3.  
Hunting, Oscar—Concord, N. H., Feb. 15.  
James, Cecil—Albany, Feb. 3; Boston, Feb. 7; beginning Feb. 22, tour to March 13.  
Jomelli, Mme. Jeanne—Minneapolis, Jan. 31; Boston, Feb. 7; Buffalo, Feb. 16; Baltimore, Feb. 19.  
Kahler, Grace—Englewood, N. J., Feb. 5.  
Keyes, Margaret—Buffalo, Feb. 2 and 28.  
Knight, Josephine—Chicago, Jan. 25.  
La Forge, Frank—Rockford, Ill., Jan. 31.  
Langendorff, Frieda—Buffalo, March 2.  
Lévinne, Josef—Chattanooga, Tenn., Feb. 1; Nashville, Tenn., Feb. 2; City of Mexico, six concerts, from Feb. 8-20; five concerts, Los Angeles and So. California, March 1-4.  
Maconda, Charlotte—Buffalo, Feb. 2.  
Marchesi, Blanche—Boston, Feb. 4; New York, Feb. 6.  
Martin, Frederic—Pittsfield, Mass., Feb. 8; Toronto, Feb. 10; Middletown, Conn., Feb. 15; Feb. 22, tour of three weeks.  
Merritt-Cochran, Alice—Philadelphia, Feb. 17.  
Miles, Gwilym—Boston, Feb. 7.  
Morgan, Geraldine—New York, Feb. 14.  
Mulford, Florence—Boston, Feb. 7; Akron, O., Feb. 10.  
Munson, Grace—Jersey City, Feb. 3.  
Nordica, Lillian—New York, Jan. 30; Minneapolis, Jan. 31; Chicago, Feb. 3; Pittsburg, Feb. 5 and 6; Cleveland, Feb. 8; Buffalo, Feb. 9.  
Ormsby, Frank—Pittsfield, Mass., Feb. 8; Akron, O., Feb. 10; Minneapolis, Feb. 19; Hamilton, Ont., Feb. 23; Brockton, Mass., Feb. 26.  
Paderewski, I. J.—Newark, Jan. 30; New York, Waldorf-Astoria, Feb. 1; New York, Carnegie Hall, Feb. 2; Philadelphia, Feb. 3; Washington, Feb. 4; Boston, Feb. 6; Albany, N. Y., Feb. 8; Boston, Feb. 12 and 13; Brooklyn, Feb. 19.  
Paur, Emil—Pittsburg, Feb. 1.  
Platt, Richard—Boston, Feb. 15.  
Petrushinoff, Alexander—Buffalo, Feb. 2.  
Rogers, Francis—New York, Jan. 31; Lakewood, N. J., Feb. 5; New York, Feb. 9; Wellesley, Mass., Feb. 10; Boston, Feb. 12; New York, Feb. 14 and 18.  
Sammis, Sybil—Rockford, Ill., Jan. 31.  
Schnitzer, Germaine—New York, Jan. 30; Buffalo, March 2.  
Schroeder, Alwyn—Baltimore, Feb. 26.  
Spalding, Albert—New York, Feb. 6; Buffalo, Feb. 16; Baltimore, Feb. 12.  
Szumowski, Mme.—Buffalo, Feb. 1.  
Tapper, Mrs. Thomas—Brooklyn, Feb. 11.  
Tewksbury, Lucile—Evanston, Ill., Feb. 18.  
Wells, John Barnes—New York, Jan. 30, Feb. 2; Englewood, N. J., Feb. 5; New York, Feb. 10.  
Werrenrath, Reinald—Hotel Astor, New York, Feb. 2; Philadelphia, Feb. 6; Westfield, N. J., Feb. 16; Grinnell, Iowa, Feb. 22; Mt. Vernon, N. Y., March 1.  
Wiley, Clifford—New York, Feb. 4.  
Wüllner, Dr. Ludwig—Boston, Jan. 30; New York, Feb. 1, 13; Brooklyn, N. Y., Feb. 15; New York, Feb. 17 and 18; Boston, Feb. 28.  
Young, John—New York, Jan. 30; New Haven, Jan. 12 and 13.

## CAUSE FOR CONSOLATION



"What are you crying about?"  
"My husband beat me."  
"Who is he?"  
"A gypsy fiddler. He beat me with the fiddle bow."  
"Then you ought to be thankful he doesn't play a bass viol."

## Orchestras, Quartets, Choruses, Etc.

Adamowski Trio—Buffalo, Feb. 1 and 2.  
Bach Choral Society—Mendelssohn Hall, New York, March 2.  
Banks' Glee Club—Carnegie Hall, New York, Feb. 7.  
Boston Symphony Orchestra—Rochester, Jan. 30; Providence, R. I., Feb. 2; Boston, Feb. 5 and 6; Cambridge, Mass., Feb. 11; Boston, Feb. 12 and 13; Philadelphia, Feb. 15; Washington, Feb. 16; Baltimore, Feb. 17; New York, Feb. 18; Brooklyn, Feb. 19; New York, Feb. 20; Waterbury, Mass., Feb. 22; Springfield, Mass., Feb. 23; Boston, Feb. 26, 27 and 28 (Pension Fund Concert); Cambridge, Mass., March 4; Boston, March 5; Boston, March 6.  
Bostonia Sextet Club—Boston, Jan. 31.  
Canton Symphony Society—Canton, O., Feb. 2.  
Cecilia Society—Boston, Feb. 2.  
Cincinnati Conservatory of Music—100th Anniversary (Mendelssohn), Cincinnati, Feb. 3.  
Cincinnati Mozart Club—Cincinnati, Feb. 18.  
Czerwonky String Quartet—Boston, Feb. 10.  
Flonzaley Quartet—New York, Feb. 2; Boston, Feb. 4; Utica, N. Y., Feb. 5; Chicago, Feb. 7; Appleton, Wis., Feb. 9; Madison, Wis., Feb. 11; St. Louis, Feb. 14; Sandusky, O., Feb. 17; Dayton, O., Feb. 19; Chicago, Feb. 21; Ann Arbor, Mich., Feb. 23.  
Guido Chorus—Buffalo, Feb. 2 and 28.  
Handel and Haydn Society—Boston, Feb. 7.  
Hess-Schroeder Quartet—New York, Feb. 10; Boston, March 2; New York, March 3.  
Hofmann String Quartet—Boston, Feb. 1 and 3.  
Klein's Sunday "Pops"—Deutsches Theater, New York, Jan. 31, Feb. 7, 14, 21 and 28.  
Kneisel Quartet—Baltimore, Feb. 5; New York, Feb. 9; Brooklyn, N. Y., Feb. 11; Boston, Feb. 16; New York, Feb. 23; Baltimore, March 5.  
Liederkrantz Society of New York—New York, Feb. 6.  
Longey Club—Boston, Feb. 8.  
Margulies Trio—Mendelssohn Hall, New York, Feb. 23.  
Mendelssohn Glee Club—New York, Feb. 16.  
Metropolitan Opera House Quartet (Bonci, Rappold, Flahaut, Witherspoon)—Boston, Feb. 9; Washington, Feb. 11; Rochester, Feb. 12; Syracuse, Feb. 15; Erie, Pa., Feb. 17; Detroit, Feb. 19.  
Minneapolis Orchestra—Minneapolis, Minn., Jan. 30 and Feb. 13, March 5.  
New Haven Symphony Orchestra—New Haven, Feb. 16.  
Nowland-Hunter Trio—Los Angeles, Feb. 8.  
Oratorio Society of New York—Carnegie Hall, New York, Feb. 4.  
People's Symphony Auxiliary Club—Cooper Union, New York, Feb. 5; Carnegie Hall, Feb. 19; Cooper Union, March 5.  
Philarmonic Society—Carnegie Hall, New York, Jan. 30, Feb. 7, 12 and 13, March 5 and 6.  
Philadelphia Orchestra—Philadelphia, Feb. 19.  
Pittsburg Orchestra—Pittsburg, Feb. 5 and 6; Cleveland, Feb. 8; Buffalo, Feb. 9.  
Pittsburg Orchestra Quartet—Pittsburg, Feb. 1 and March 1.  
Russian Symphony Society—Carnegie Hall, New York, Feb. 11.  
Sinsheimer Quartet—New York, Feb. 25.  
St. Paul Symphony—Minneapolis, Jan. 31; Chicago, Feb. 3.  
Symphony Society of New York—New York, Jan. 31, Feb. 2; Brooklyn, N. Y., Feb. 3; New York, Feb. 4, 7 and 11; Brooklyn, N. Y., Feb. 13; New York, Feb. 14, 18, 21, 25 and 28, March 2 and 4; Brooklyn, N. Y., March 6.  
Young People's Symphony—Carnegie Hall, New York, Jan. 30 and Feb. 27.

Berlin is to have a Richard Wagner Association of German Women.

## THE MUSICIAN

FOR FEBRUARY

Is a MENDELSSOHN Number

February number contains: Felix Mendelssohn Bartholdy (Biographical Sketch); Mendelssohn's Position in Music, L. C. Elson; A Mendelssohn Program, Arthur Elson; The Piano Works of Mendelssohn, Wm. H. Sherwood; The "Live" Mendelssohn, H. J. Storer; Mendelssohn and his "Rondo Capriccioso," W. S. B. Mathews; The Musicians' Library—"Thirty Piano Compositions by Mendelssohn," Thomas Tapper; The Playing of Embellishments, C. von Sternberg; The Teaching of the Appreciation of Music, Edward Dickinson; Interesting Exercises, Wm. Benbow; The Music Teacher and the Man, F. W. Wodell; Notes on the Music Pages; The Music Room Beautiful, Antoinette Reimann Perrett. Special Departments for Singers, Organists, Choirmasters, Violinists, the Children. Answers to Queries, Musical News, etc. Twenty-four pages of Music. Price, 15 cents per copy. Subscription price, \$1.50 per year. For Sale by Music and Newsdealers.

Oliver Ditson Co., 150 Tremont St., Boston. Chas. H. Ditson & Co., 8-10-12 E. 34th St., New York

## Eames will teach you

The magnificent voice of this famous soprano will serve as an inspiration to you in your studies.

## Victor Red Seal Records

enable you to follow and apply her masterful interpretations.

Eames records, 12-inch, \$3

If you have never heard the great artists on the Victor, ask your music-dealer to play for you Victor Red Seal Records by Caruso, Calvé, Eames, Farrar, Galski, Homer, Melba, Plancon, Snumann-Heink, Scotti, Sembrich, and Tetrazzini.

Victor Talking Machine Co., Camden, N. J., U. S. A.

Berliner Gramophone Co., Montreal, Canadian Distributors.

To get best results, use only Victor Needles on Victor Records.



Are You Using the Celebrated

C. F. Albert Violin.

Used and endorsed by YSAYE, and all great artists

CHAS. F. ALBERT

Violinmaker, Repairer and Importer  
30 & 32 S. 16th St., Philadelphia, Pa.  
Interesting Booklet, "Violins Poor and Good," sent free.

## WHY NOT PUBLISH THAT MUSICAL COMPOSITION?

It may add to your reputation.

Our expert will arrange music and revise MSS., when necessary. We will make plates and title, print, send proof and copyright, and furnish complete ready for sale. Prices low. Full particulars on request.

JOHN WORLEY CO., 40-48 Stanhope St., Boston, Mass.

## THIS TRADE MARK IN THE IRON PLATE OF A PIANO



Guarantees at least that the maker uses the highest possible grade of plates that money can buy

O. S. KELLY CO.  
SPRINGFIELD, OHIO



## "TRUTONE" GUT STRINGS

are the only Gut Strings made in America that are equal, if not superior, to the Genuine Italian Strings.

The Italian Solo Brand is perfect in every respect, and the material the best obtainable. The prepared "Damp Proof" is especially adapted to Solo Playing in the open, as it will withstand any moisture or perspiration, and like the "Italian Solo" String has all the features of the highest-priced Italian Strings made.

The Banjo and Guitar Strings are made with the same care as the Violin Strings.

Each string is furnished in separate envelope, plainly marked. Remember, every string is guaranteed.

We are Sole Distributors of these Celebrated Strings. Violinists should not overlook the "Trutone" Strings. Full particulars and prices upon request.

The Rudolph Wurlitzer Co.  
CINCINNATI CHICAGO



## WHAT JOSEF HOFMANN SAYS OF THE STEINWAY:

"I have tried Russian, Austrian, German, French, and English pianos, but only when I play the Steinway the critics, musicians, and the public in general comment upon the beautiful singing qualities of my piano. In the Steinway alone power, tenderness, and daintiness are combined, while in all other pianos one quality is sacrificed for the other.

"I use the Steinway because I know it is the best, and I praise it because good work ought to be encouraged. America may well be proud of the achievements of Steinway & Sons."

# The Knabe

## the World's Best Piano

WM KNABE & CO.  
BALTIMORE NEW YORK WASHINGTON

## Chickering PIANOS

For over eighty-five years the leading exponents of the latest developments in pianoforte construction.

MADE SOLELY BY

ESTABLISHED 1823

**CHICKERING & SONS**

BOSTON, U. S. A.

## Mason & Hamlin

"THE STRADIVARIUS OF PIANOS"

Principal Warerooms and Factories  
BOSTON

## EVERETT PIANOS

CONCEDED TO BE THE

*New Artistic Standard*

**THE JOHN CHURCH CO.**  
CINCINNATI NEW YORK CHICAGO

For Sixty Years  
THE

## HAZELTON PIANO

has stood for the highest  
in piano construction

**Hazelton Bros.**

66-68 University Place New York

## Henry F. Miller PIANOS

Henry F. Miller & Sons Piano Co.

BOSTON

Warerooms  
27 Union Square  
New York

## Mehlin & Sons

Grand and Inverted Grand Pianos  
Are considered by expert judges to be the finest now made.  
They contain more valuable improvements than all others

Send for  
Illustrated Art  
Catalogue

## SMITH & NIXON PIANOS

Made in CONCERT GRANDS,  
PARLOR GRANDS, BOUDOIR  
GRANDS (one of the smallest grands  
made), and UPRIGHT GRANDS.

THE STANDARD OF EXCELLENCE

If it's not a SMITH & NIXON, it's not a GRAND IN THE UPRIGHT CASE

THE SMITH & NIXON PIANO CO. : : 10-12 East Fourth Street, Cincinnati, O.

THE **Sterling** represents  
NAME the higher  
ideals in

Piano and Player Piano Construction.  
DERBY, CONN.

**BRIGGS** PIANOS MADE IN BOSTON  
ESTABLISHED 1868 C. H. DITSON & CO.  
NEW YORK REPRESENTATIVES

**the Baldwin Piano**  
Grand Prix Paris 1900. The Grand Prize St. Louis 1904

Beautiful quality of tone,  
with a charm of its own.  
Distinguished by great  
durability.

**The Baldwin Company**  
142 West 4th Street, CINCINNATI

Mathushek Piano Mfg. Co.

## Mathushek PIANOS

Made ONLY by us at  
NEW HAVEN, CONN.

## The Strich & Zeidler Piano

*The Embodiment of the Artistic Ideal*

Factory and Offices

140th Street and Robbins Avenue

NEW YORK CITY

SEND FOR OUR BOOK OF  
**CONOVER PIANOS**

If you are interested in the purchase of a piano, send for this book. It is richly illustrated with engravings showing the various styles of Conover Pianos; and with it we send information of value to piano buyers. Before you buy a Piano, investigate the Conover. Let us tell you fully about this instrument, which has the enthusiastic commendation of great artists. We will send the Book and other publications upon request.

**THE CABLE COMPANY, Manufacturers,**

CHICAGO